

IN THIS ISSUE: { MUSIC AND THE MODERN DANCER—By Hanns Hasting
ORIGINALITY AND THE MUSIC CRITIC—By Lawrence Adler

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NEW YORK, SATURDAY, APRIL 9, 1932

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Conductor of the Omaha Symphony Orchestra



BENIAMINO GIGLI,

to quote *The New York Times*, "aroused the house to a spontaneous ovation such as the Metropolitan public awards rarely and only to great moments of singing," during the season's first performance of *Andrea Chenier* at the Metropolitan Opera House.



PASQUIER STRING TRIO,

heard recently in concert in Paris. (Photo by Lipnitski, Paris.)



DAVID BARNETT

was piano soloist in the Brahms B flat concerto with the Paris Symphony Orchestra on March 20. Emil Cooper was the conductor.



MADGE DANIELL,

New York vocal teacher, and her pupil, Ann Pritchard, who is fulfilling engagements with RKO.



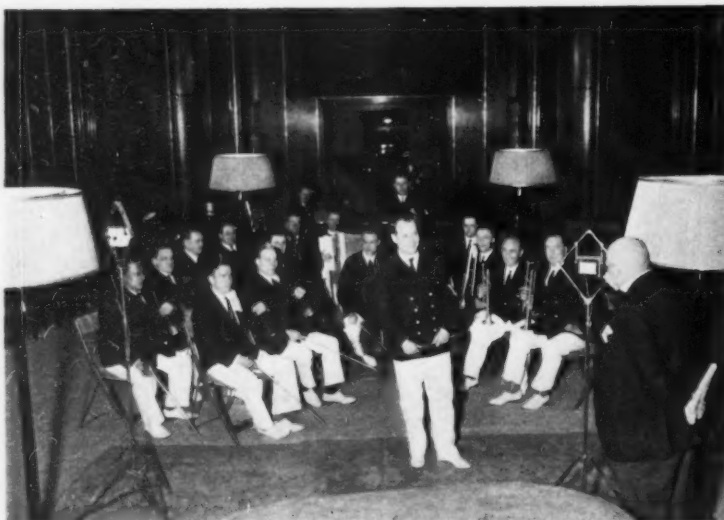
SIDNEY SUKOENIG,

pianist, inspects the new George Washington Bridge linking New York and New Jersey. (Photo by Mehrlust.)



VICENTE ESCUDERO,

Spanish gypsy dancer offered a series of Easter programs to consoberate New York's holiday visitors.



THE SS. BREMEN ORCHESTRA,

under the direction of E. Schier, helps to make ocean voyages pass even more pleasantly on this crack line of the North German Lloyd. (Photo by R. Fleischhut.)



OTTORINO RESPIGHI (LEFT)

has just completed his first composition for band, entitled *Huntingtower Ballad*, and is here shown studying the score with Edwin Franko Goldman, to whom it is dedicated and who will feature it in the concerts by the Goldman Band on the Mall in Central Park (New York) and on the campus at New York University this summer. (Photograph by Brown Brothers, New York.)

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New York Hears Russian Opera Sung in Original Language

Resident Russian Singers Form Company—Coq d'Or Given Local Première in Operatic Form

By LEONARD LIEBLING

At the Mecca Auditorium, New York, evening of March 28, the Russian Opera Foundation opened a week of performances of Russian opera, presenting Coq d'Or, Boris Godounoff, and Khovantchina. (The last named two works were also given by the same company in the same auditorium last year.)

The Russian Foundation consists of Russians living in America. The object of the association is to establish Russian opera permanently in New York, and to give occupation to unemployed Russian musicians.

The Coq d'Or performance had special interest because of the fact that it represented the American première of that work as originally designed by its composer, Rimsky-Korsakoff. Previously, the opus had been heard at the Metropolitan as a mimed ballet, with the story acted by pantomimists and dancers, and the synchronized vocal score delivered by soloists and chorus seated at the sides of the stage. In that form, Coq d'Or was the work of Diaghileff and Fokine, of the Ballet Russe, and scored successes in Europe as well as in America—over forty times at the Metropolitan from 1918 to 1928.

OPERATIC VERSION PRESENTED

Done by the Russian Foundation last week, Coq d'Or appeared purely as an opera, the singers also enacting the libretto.

It must be said that the unfamiliar form of Coq d'Or, astonishingly enough, had not entirely the dramatic force or all the charm exerted by the pantomimed production at the Metropolitan. In operatic garb, the composition seems to drag at times, and its story lacked snap and impetus. Perhaps those deficiencies should be credited to the Russian Opera Foundation, for its performance was not brilliantly stage managed; the singing

and acting overlooked the proper spirit of satirical burlesque; and the score suffered from a numerically inadequate orchestra. The conductor, Eugene Plotnikoff, though musically competent dragged some of his tempos and seemed disinclined to urge the stage principals into sufficient temperamental drive.

Even with such handicaps, however, the music of Rimsky-Korsakoff retained its inherent fascination and beauty, its color and sparkle, its supernal cleverness of orchestration, suave tunefulness, and power

of sharp characterization. One longed for complete justice, of course, in the shape of such a full, well-balanced, and virtuoso orchestra as the Metropolitan supplied for its Coq d'Or presentations. Naturally, the Russian Opera Foundation has not the means to afford such a luxurious equipment.

PERFORMERS ADEQUATE

Adequate singers were in the leading parts and showed earnest devotion. The best of the achievements came from Thalia Sabanieva, as the Queen. She had done the role at the Metropolitan in a former season, and was at ease in its singing traditions, even though some of the scheduled high tones were conspicuous by their absence at the opening of last week. As an actress, Mme. Sabanieva modelled her second act scene of seduction (and even her steps and gestures) on the pantomimic version done so entrancingly at the Metropolitan by Rosina Galli.

Max Panteleieff (artistic director of the Russian Opera Foundation) revealed a most

(Continued on page 12)

Colon Opera Not to Be Suspended

City Council Votes to Continue Performances and Also to Give Ballet and Symphony Season

(Special cable to the Musical Courier)

BUENOS AIRES.—The Colon opera season will not be suspended, as previously announced. The City Council has voted also for a ballet and symphony season, which is not yet assured because of the economy plans of the Argentine government. It has not been definitely stated whether Lily Pons will be heard with the company during the coming season. H.

Success for American Opus at League Modern Concert

Thompson's Americana Scores With Humor and Clever Music—Ernst Toch Appears in Own Works

By RICHARD GILBERT

Contemporary works and their creators were, as usual, presented by the irrepressible League of Composers on April 3, at the fourth New York concert in this organization's Sunday series held in the intimate auditorium of the French Institute.

Five new compositions were introduced to New York; only one author of which failed to make a personal appearance—that was the distinguished creator of Wozzeck, Alban Berg, of Vienna. Berg's four pieces for clarinet and piano, op. 5, laconic, terse almost to the point of musical abnegation and wholly atonal, were performed by Harwood Simmons and Harrison Potter. Central

Europe appeared, however, in the person of Ernst Toch, German composer, who presented himself and his facile but impotent and ruthless piano sonata and Capricetti for the

(Continued on page 32)

Toscanini, Walter, Dobrowen to Conduct Philharmonic in 1932-33

The board of directors of the New York Philharmonic Orchestra announces as conductors for 1932-33, the orchestra's ninety-first season, Arturo Toscanini, Bruno Walter and Issay Dobrowen. Toscanini, returning for his eighth consecutive year, is to lead the first eight and last eight weeks of the season. Walter, who officiated for seven weeks this season, will lengthen his visit in 1932-33 to nine weeks. Dobrowen, who has never before conducted in New York, has been engaged for four weeks. Hans Lange continues as assistant conductor.

The Philharmonic season will comprise twenty-nine weeks, opening October 3, 1932, and closing April 23, 1933. Toscanini is to conduct from October 3 to November 27 and from February 27 to April 22; Walter, from December 26 to February 26; Dobrowen, from November 28 to December 25. As in the past two years, ninety-nine subscription concerts will be given, and two series of six concerts each for children and young people under the direction of Ernest Schelling. Carnegie Hall will house two series of thirteen Thursday evenings, two series of thirteen Friday afternoons, two series of eight Sunday afternoons, two series of nine Saturday evening students' concerts and the concerts for children and young people. The seven Sunday afternoons at the Metropolitan Opera House and the six Sunday afternoons at the Brooklyn Academy of Music will continue as in the past.

St. Louis Assured of Another Orchestra Season

Acceptance of Wage Reductions by Players Makes Future Concerts Possible—Several Premières Promised

ST. LOUIS, Mo.—With the final concert of the St. Louis Orchestra on March 19, announcement was made insuring this city an orchestral season for the coming year, made possible by the ten per cent wage reduction accepted by the orchestra players. Vladimir Golschmann, permanent director of the St. Louis Symphony, has announced several premières for the coming season.

The series of chamber music recitals by the Ethical Society closed on March 24 with an all Richard Strauss program, including the sonata for cello and piano (op. 6), songs, and the piano quartet (op. 13).

Frank Parker, diseur, delighted a capacity house at the Principia Faculty Club on March 28. Old songs, cleverly mimed, in the first portion of his program, were roundly applauded, as well as the remainder of his offerings. N. W.

Ravinia Opera Will Be Resumed in 1933

Rumors already published in the Musical Courier to the effect that there will be no opera at Ravinia during the coming season, were confirmed last week when it was definitely announced that the season would be suspended. Louis Eckstein, chief sponsor of the company, made a plea for the continuance of the Ravinia opera in his financial statement at the close of last season, when the books of the venture showed a deficit of \$279,829 for a season of ten weeks. More than half the loss was borne by Mr. and Mrs. Eckstein.

It is stated that opera will be resumed on a much larger basis in 1933 during The World's Fair.

McCormack Thrice

(Special telegram to the Musical Courier)

CHICAGO.—John McCormack sang to his third sold-out house this season in Chicago at the Civic Opera House last Sunday. M.

Casella's First Opera Meets Applause and Hisses in Rome

Composer Recalled Fourteen Times After La Donna Serpente—Fantasy and Realism in Gozzi Fairy Tale—Old Forms in New Garb—Giving the Singers a Chance

By RAYMOND HALL

ROME.—Alfredo Casella's first opera, La Donna Serpente (The Woman Turned Snake), based on a Gozzi fairy tale, aroused enthusiastic applause mixed with hissing when produced under the composer's baton at the Teatro Reale here. Casella was called out fourteen times, a tribute to the Turinese composer's work rather than to the performance, which was not a happy one.

In this "fable-opera" after the eighteenth century Venetian romancer, Carlo Gozzi, Alfredo Casella found the mixture of drama and comedy in a world half real, half fantastic, that had long appealed to his imagination as an opera subject. He pondered it, off and on, ten years then spent fragments of three more (1928-31) in its composition

and still another in its mounting. The work consists of a prologue, three acts and seven scenes.

The subject has been previously treated by Richard Wagner in his early opera, Die Feen. Unlike Wagner, who transformed the four classic "masks" of the Venetian commedia dell'arte into four other grotesque personages, Casella has retained them intact under slightly Orientalized names, a thin disguise for Pantalone, Brighella, Tartaglia and Truffaldino. Musically, he has cut loose from the Wagnerian influence even more, and in giving the singer his due he has tried to continue the Italian tradition on the model of Verdi's last works. He uses a

(Continued on page 25)



Photos Cav. Uff. Ettore Reale, Rome
ACT I

ACT II

ACT III

STAGE SETTINGS FOR ALFREDO CASELLA'S FIRST OPERA, LA DONNA SERPENTE, GIVEN ITS WORLD PREMIERE IN ROME

MUSIC AND THE MODERN DANCER

By HANNS HASTING

WITH the new developments in the dance in recent years, there has arisen a new consciousness of the role of music in the dance, and of the particular obstacles to be overcome in order to effect a true fusion of the two arts. For this reason the mutual approach of dancer and accompanist to the dance is of especial importance. Let us consider first the dancer in relation to music.

Dancers, as regards their reaction to music, may be classed in three categories, each of which requires a separate discussion. Those belonging to the first group react almost without exception to every kind of music. It is difficult to convince them that some compositions are wholly unsuited to dancing. A reaction of this kind springs from the basic character of the individual: one might almost say that this type is too musical for the dance. In such dancers the creative impulse comes not from an inner urge to dance, but from a vivid kinesthetic response to music, released in bodily movement. At best, granted a certain degree of perfection in physical technique, artistic costuming, and good music, dancing of this kind may possess a visual and transitory attraction, but it bears no relation to the dance as an art form. And although a deficiency of this nature may be used temporarily to hide the lack of a true gift for the dance, eventually, due to merely musical inspiration, the dancer will experience increasing sterility in dance creation.

With the second class of dancers, a completely contrary reaction is found. These dancers are unable to combine music with their dancing, and generally prefer to dispense with musical accompaniment entirely. A deficiency of this kind is not nearly as dangerous as is the case of the dancer endowed with a merely musical perception. Moreover, the dancer of this type is but rarely seen, although such contributions to

extremely interesting and certainly informative.

CHOOSING THE MUSIC

Let us suppose that the dancer has chosen a piece of music suited to personal needs. The first approach is likely to be through improvisation, a method which generally produces more or less favorable results. As soon as the process of actual composition from improvisation to dance is begun, numerous difficulties arise. Here the music will be too long, there the transition from phrase to phrase will be too sudden, or a particular passage will be superfluous or at variance with the idea and form of the dance. Ordinarily the dancer, with the aid of the accompanist, will then attempt to cut and fit the music to suit the dance. And if the accompanist has a sense of responsibility towards the music, and still agrees to an abridgment or repetition, there is nothing to be said against this method. In many cases, unfortunately, the accompanist has no real knowledge of musical forms, or, having this knowledge, lacks any sense of responsibility to them. Consequently the original composition is wantonly dismembered, and its character and structure destroyed. It is such misuse of music—frequently great music—that is justly objectionable to musicians. In addition, a dance, no matter what its intrinsic merits, is bound to suffer from a liaison with music thus disfigured.

If on the other hand, the dancer leaves the music intact, and attempts to force the dance composition into the musical form, there is imposed an artificial limitation on the free expression of the idea, and the dance suffers in another way. It is evident then, that the possibilities of effecting a successful fusion of the dance with ordinary program music are limited and difficult. This does not mean that there is no music already composed which is suitable for dancing, but it does indicate the low percentage of such compositions in the general field of music.

TONE IN MOTION

All music, due to its basis in moving sound, has something akin to the moving body in the dance. It is this motional characteristic with its resultant kinesthetic reaction in the listener that accounts for the confusion of music having only a dance "feeling" with music that is actually danceable. A composition with this feeling of movement, of dance even, is not identical with dance music. Dancers frequently make this error, and try either to dance to the meter only, or to recreate the dominant mood of the composition. In doing this they forget that an enormous surplus of music and pure musical motion is left over. Not only is this unfair to the musical crea-

tion involved, but an excess of music inevitably blurs the idea and form of the dance itself.

Chopin for example is a composer whose works are extensively used by dancers. A dancer is consequently astonished and even enraged if told that it is almost without exception impossible to use his compositions for dancing. Here we find an instance of the common confusion of music having a dance atmosphere, with true dance music. Of course much of Chopin's music has not only this dance atmosphere, but it is also frequently based on actual dance forms such as the waltz or the mazurka. In his compositions however those forms are used only for a starting point and are so far elaborated and transcended that they bear no relation to the original dance form from which they sprang. Indeed, this is generally the case with classical music based on dance forms; it is only the more obvious in a composer like Chopin whose fabulously delicate musical structure transcends not only its original form, but even the piano itself as a tuned percussion instrument.

Merely to comprehend the idea which lies over and beyond the music of Chopin is to recognize the impossibility of achieving a parallel—to say nothing of an actual conjunction—with the dance. Every attempt must fail: at best it leaves the music untouched, but in any case no good will have been done the dance. Chopin himself wrote his friends that the mazurkas were not meant to be danced—that alone ought to suffice.

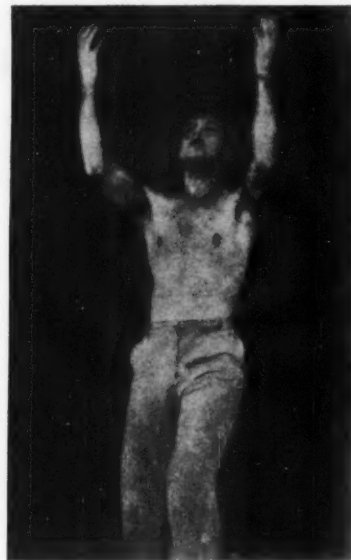
Beethoven, Mozart, Haydn—especially Beethoven—have very intensely this dance feeling in essence, in philosophy, yet they are not suitable for dancing. It is of course possible to dance to the minuets, ecossaises or other little forms, but the possibility ends at an adagio movement of a sonata. The basic origin is different from that of the dance, and in attempting to dance to such music it is the dance that suffers.

With an understanding of the foregoing distinctions and difficulties we come at last to the principal problem. This problem, that of devising suitable accompaniment to the modern dance, may be approached in two different ways. The first is the use of music which can be successfully adapted for the dance. The second and more important is the creation of a new dance music that is a true expression and completion of the modern dance.

HOW TO SELECT

There are some good collections of dance music already in existence. Music of this character is of three general types. They are: the music of the composers of the period just preceding Bach and also his contemporaries, so-called old masters, folk

music of all nations, and finally the intrinsic modern music. It is only very rarely that we meet with music of a danceable nature—too rarely in fact for the dancer to direct his search in that way. Even the old masters, though they can of course be transposed, rarely achieve the essential internal union with the modern dance. Every art worthy of the name has a quality of universality that links it to all times and all peoples. But at the same time that it is uni-



TED SHAWN

versal and eternal, every art is in addition characteristic of its age and of the technical and mental trends of that age. Obviously therefore, the artist who aims at a complete harmony of dance and accompaniment will not succeed in the endeavor by combining a composition of the 17th century with a dance of the 20th century.

The dance and music of a period belong together and so it is that modern music must receive the attention of the modern dancer. Among the little forms of Prokofiev and Bartok there are compositions with a real feeling for the dance and they are danceable as well. Of especial interest is the fact that it is the influence of folk music—dance music in the truest sense of the word—which gives modern music this danceable character. Admirable as folk music is for dancing, nevertheless it is limited artistically by its national character, whereas the dance of today is an artistic medium that overleaps the boundaries of all countries and all races. It is true perhaps that in transposing, let us say, Span-

(Continued on next page)



MARY WIGMAN

the dance may be intrinsically and artistically valuable.

Dancers of the third category use musical accompaniment for dancing, but frequently experience difficulty in finding suitable compositions. They are not, however, like the second type, musical. For this reason their difficulties give us an insight into a common obstacle in the path of a dancer—that is, the unsuitability of a great part of musical composition for dance accompaniment. With this realization we face the actual problem of finding a really complementary accompaniment for the modern dance.

If dancers of this last type possess a real feeling for the dance, their relation to music is based on the science of dance form and phrasing. The ensuing process of adaptation of dance form to musical structure is

ORIGINALITY AND THE MUSIC CRITIC

By LAWRENCE ADLER

THE carping critic, the man with the eternal chip on his shoulder, is often taken a bit too seriously by our music-loving but uninitiated public. In America we love to go to experts for advice, and as we sit over our morning coffee read a series of denunciations interlarded with pungent wisecracks on last night's concert, we own to a cheerful sense of stimulation. In truth, the gentle critic is more than a bit ungente these days, occasionally even forgetting his role of constructive guide in that of destroying angel. The fate of a new composition is too often settled by the chance mood of an overworked censor rather than by the consensus of critical opinion plus the composite evaluation of the musical public.

Particularly does one resent the tendency displayed by some of our reviewers to ferret out and run to the ground a composer's leanings on the works of his compeers past and present. Last winter, on the production of Peter Ibbetson, we witnessed a veritable furore among some of our guides of opinion to harness Mr. Taylor's muse to one and another of the masters of today and yesterday. Every musical premiere of importance seems bound to raise the same hue and cry in the clan of critics. The fact is that those good people, in their eagerness to use the word "reminiscent," forget that the same emotions and ideas may be born in the musical consciousness of different composers without any possible relationship or mutual influence. Plagiarism means slavish copy-

ing, but the critic too often fails to draw the line between this process and apparent similarity with the style, material or *Weltanschauung* of another master or period.

Granted that originality be the sum and summation of creation, we still suspect that there are too many sacrifices made in trying to capture the elusive muse—and being chameleonlike in complexion she has deceived many would-be followers. Moreover, originality being more the quality of imagination than its substance, is not as dependent on the mould and idiom of presentation as some of our brethren would aver.

Do we esteem Beethoven the less, or doubt his originality, because he accepted and then perfected with the power of his conceptions the symphonic mould which Haydn and Mozart had prepared for him?

Without Boccaccio's Decameron, the Canterbury Tales might never have been written—and after all, who expresses the Anglo-Saxon genius more bountifully than does Chaucer?

Shakespeare likewise has not hesitated to borrow the plots of some of his finest plays from many sources. And what of Wagner? Do we grudge his occasional inroads into the domain of Franz Liszt, or on the other hand, does the transcending might of his genius lend new meaning and lustre to what the work of Liszt suggested?

It is perhaps not an exaggeration to affirm that much of the meaningless chaos in composition today that goes under the name of

Modernism, might be avoided were not composers so frantic in their search for originality. Not that we would deny the supreme value of this quality. Something new under the sun is always to be welcomed. But if the element of novelty means sensationalism, as is today so often the case, we should frankly prefer old wine in new bottles.

For example, why not be bravely romantic and write in the fervor and glow of that period, as long as one does not bodily adopt the hallmarks of let us say Schumann's or Chopin's style? It is much to be doubted if any other period can equal the first two-thirds of the nineteenth century in splendor of vivid emotion and ideas. Rachmaninoff has succeeded in unraveling a style of what may be called modern romanticism without for a moment losing his salient individuality. But at present there are few who have the courage to be consistently sincere and absolutely themselves. If the idiom of today is linked to noteworthy expression of ideas and emotions, who will attempt to deny its eloquence? It would, however, be well for composers to bear in mind the remark of a discerning commentator, "He who writes for his epoch only, never lives beyond it."

In the final analysis, romance, the inspiration of the composer, in the broadest sense of the word, belongs to no one time or clime or even cast of mentality. It is something undying which, in its finest essence, is one of the gateways of originality.

IN NEXT WEEK'S ISSUE: HAS THE AMERICAN COMPOSER FAILED?—by Bainbridge Crist
GEORGE ALLEY—A STUDY IN MODERN FOLK LORE—by Alfred Frankenstein

ish music for dancing, we may lose that special flavor which only a Spaniard can impart to his art, but at the same time at its best an adaptation of this kind will legitimately rank above the purely Spanish dance as a more universal art.

JOINING TWO ARTS

And so at length we must realize that the most direct means of achieving a vital fusion of music and dance is the creation of dance

accompaniment especially designed to complement the form of the dance and complete its inner intention. In this way only may the dancer escape the tyranny of superimposed musical forms.

Each new dance creates its own form. Of this form, the new dance music should be and can be an integral part. In this way the lines of direction for the composition are drawn from the dance itself. Dance music of the future will no longer assert

its motive and then proceed on entirely independent lines to develop in the forms of fugue or sonata or, even should we draw on the old forms, of the minuet or gavotte. The motive or theme of the dance music of today springs from the feeling of the dance through the plastic medium of the accompanist with a true feeling for the dance. From this almost simultaneous emergency the theme grows in unison with the growing dance form to a musical form complete

and truly expressive. Dance music of this kind has the inevitable beauty of necessity and fulfillment that is the criterion for modern art of every description.

The change in character and in technic that this correlation of arts can and must bring to the composer of dance music opens new horizons to the accompanist of sincere musicianship. It is still too soon to form any definite theory of composition for this

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THE MAKING OF A WALTZ KING

Hundredth Anniversary of a Still Popular 3-4 Tune Composed by Johann Strauss, Aged Six

By FREDERICK F. SCHRADER

OF its many distinguished sons, none is more firmly established in the affections of the Viennese than Johann Strauss, the Waltz King. The name of Strauss had begun to exercise its spell before the composer of *The Blue Danube* and *Die Fledermaus* had attained his sixth year and himself showed unmistakable signs of following in the footsteps of his popular father—also named Johann—for the Herr Musikdirektor Strauss enjoyed a vogue second to none with the pleasure-loving population of the *Kaiserstadt* and not a few of his brilliant compositions (waltzes, ballets and marches) survive to this day.

It is just a hundred years ago that the younger Johann composed his first waltz and the anniversary of the event has not passed unnoticed in Vienna. The place and the house have been fittingly commemorated. The scene was Salmansdorf, a suburban village, now incorporated in the city limits; in its summer garb an enchanted garden occupying a remote corner in the periphery of the metropolis and sacred to those who seek the soul of a beautiful landscape.

But little has changed since the outstretched arms of the city folded this blooming garden spot to its heart and fitted it into its municipal boundaries. The extensive gardens of the *bourgeoisie* with their wilderness of carnations, fuchsias, roses, mignonettes and tiger lilies, still exist; you will find the same old cozy arbors of jasmynes, the pointed glass globes glittering

among the flowers; the old fountain lazily splashing its crystal spray as of yore; and the neat cottages with their pointed gables and small barred windows contemplating you with friendly greeting despite their many wrinkles and other signs of old age.

Salmansdorf survived many a harsh visitation. In 1683 it was burned down by the Turks and many of its inhabitants were killed. All these old abodes stand on the seared ground of a former conflagration.

WHERE THE BOYISH STRAUSS WORKED

Two houses will attract your attention at the steep rise of the ground known as the "Dreimarkstein"—on one side the expansive, dignified old mansion which is now the summer home of Dr. Richard Reitsch (president of the National Bank); opposite, the plain little farmhouse with two windows in the front, where the pilgrim involuntarily pauses to decipher the well-intentioned verses on a tin memorial tablet which Ludwig Algersdorf, a Viennese writer, directed to be placed there.

A great musician here composed his first waltz—none other than Johann Strauss. This modest edifice resounded with the first, still timid strains in three-quarter time which a six-year-old lad in knee-breeches "thought out," who was destined to become one of the great ones in the world of music. The Strauss cottage bears the number 13, ominous in the ears of the superstitious.

A hundred years ago a spacious *caleche*

one spring day found its way out of the city to this spot, with Madame Strauss and her two boys and a girl, as well as sundry household effects. Frau Musikdirektor Strauss, the daughter of Joseph Streim, who kept a *Bier-Lokal*, had not picked out this place. Her father had owned Number 13 since 1826 and was glad to have his family use it as a summer home. It was an old house, erected in 1626 and later burned down by the Turks. In 1720 a certain Schaeferinger assumed the ownership of the charred ground and then erected the house as it is today.

The accommodations were meager. The little dwelling had a fairly large sitting room and a small chamber divided one from the other by a kitchen. But it was surrounded by a large garden and seemed a perfect paradise to the children.

The elder of the two boys discovered something else in the little old house at Salmansdorf that absorbed his entire interest—a square piano in the front room that was capable of giving forth pleasing sounds. For hours at a time the lad sat at the superannuated instrument, picking out with his tender forefinger all kinds of tunes that filled his youthful soul with joy. Now and then he succeeded in putting together a waltz of his father's that lingered in his memory, but if in a moment of inspiration he happened upon a melody of his own he would hurry to his mother and beg her to listen to his new piece. If she thought well

of it she would take a page of note paper and record it.

Johann Strauss' first waltz which he composed before he had completed his sixth year has been preserved, precisely as the hallowed scene of its birth. The former Burgomaster of Salmansdorf, Joseph Bernwieser, who was foolishly fond of the intelligent Strauss lad, used to relate that the boy about that time composed a longer waltz which received the title of *The Salmansdorfer*. The Waltz King's second wife had the little waltz of the year 1831 published by Gustav Lewy and devoted the proceeds to the support of a benevolent foundation for sick children.

This waltz, *First Thought*, Strauss subsequently arranged for a children's choir for the first Vienna Vacation Colony Society, and in this form its lovely melody is still heard. It is touching when the wards of the society chant their beloved "colony song"—an often-sung children's melody, the work of a six-year-old.

The world sweeps past the decrepit Strauss cottage at Salmansdorf, a lingering sentinel of past centuries. A new, differently minded generation gazes upon the wonder of yesterday. Though the countless vacationists be ever so much in a hurry, most of them tarry a moment in thought at the house "No. 13 Dreimarkstein." They treasure the spot which all admirers of Strauss hope may be preserved for many years to come.



STRAUSS PLAYS TODAY

(Silhouette by Dr. Otto Bohler)

The dancing partners, reading left to right, are: Haydn, Schumann, Mozart, Bruckner, Handel, Gluck, von Bülow, Brahms, Weber, Schubert. Liszt and Wagner are dancing with cherubs. Bach approaches with St. Cecilia, and Beethoven stands aloof, in doubt as to whether he should take part in the general hilarity.

Paris Musical Enterprises Protest Government Taxes

Strike of Concert Halls, Operas, and Theatres Imminent—
American Artists Win Successes—Musicians
Exhibit Paintings

PARIS.—This is the eve of battle. A battle which most people hope will not be waged; for, in view of the fact that one simple bill from the French Parliament can prevent it, it is ridiculous, silly, everything else, to carry it through. But the crisis has been precipitated and what will happen depends upon—Parliament.

If, when the theatre directors first began protesting against the abusive taxation to which the amusement industry in France is subjected, they had then offered the Gallic legislators illustrated copies of the story about killing the goose that lays the golden eggs, the present difficulty might have been avoided. Though there is no way of telling, as everybody does not like useful literature.

Thus, as hinted above, everything is ready for a fight, tooth and nail. Since M. Jacques Rouché resigned from the directorship of the Paris Opéra many events have happened. Alarms have been coming in from all over the country and unless the law-makers wake up, and wake up right smart (the phrase is Indiana), Paris will witness a complete lockout on the part of all its theatres, and the Government, instead of having saved its face, pocket and professional friends, will face a total loss of entertainment revenue. Nothing can keep the Opéra and the Opéra Comique open but a requisite increase in state subventions and a readjustment of the salary scale (in view of the cost of living, workers and singers of these institutions are paid much less than before the war); and nothing can keep open the other places of relaxation—theatres, cinemas, circuses, cabarets, dance halls—unless the government yields and reduces the taxes of fifteen per cent which those houses pay in addition to the ordinary commercial imposts, and which are crushing them lifeless to the wall.

If the lockout goes into force, the organizations mentioned will lose millions of francs in receipts, the government will lose the ten per cent of receipts which goes to the "Assistance Publique," supporting the ill and needy, and also the five per cent war tax, not to overlook the percentage of ordinary income taxes. Other industries, too, would suffer—the taxi, subway, autobus, café, restaurant, scene painting, costuming, designing, even the *grande couture*, to mention only a few.

So, all in all, it is a very ticklish situation and what *la ville lumière* would be like without its fascinating lights, nobody cares to see or know. Being at heart a good American, I hope that my next chronicle can bring the news that Parliament has established peace and that everything is open. A dark Paris would certainly be hard on America, with boat loads of our citizenry ready to shove off for these diverting shores. The thought is too appalling.*

LANG PLAYS FRANCK

Francois Lang, soloist with the Poulet Orchestra (Poulet conducting) was much applauded for his delivery of the César Franck Symphonic Variations, for piano and orchestra. He displayed brilliant technique, breadth of style, and warmth of expression.

JOINT RECITAL

An interesting program was given recently in the Salle Gaveau by Ninon Vallin, soprano, and Robert Casadesu, pianist, before a large and enthusiastic congregation. Madame Vallin, with her wondrous vocal perfection, presented songs by Debussy and Schumann. M. Casadesu put freshness and charm into his readings of compositions by Schumann, Ravel and Debussy. He also accompanied the singer.

TWO VIOLINISTS

In the Salle Villiers, an unusual two-violin concert was given by Robert Vacchi and Joseph Lanza, Italian and American violinists respectively. With Mme. Lydia Natus at the piano, they interpreted, with fine tone values and in excellent style, a list in which figured the Vivaldi double concerto, pieces by Leclair, Davico, Vacchi, Kreisler, etc. MM. Vacchi and Lanza were equally successful in ensemble and solos. During the soirée, Mlle. Ida Schliensky, soprano, was appreciated in lyrics by Mousorgsky, Tanaglia, Nin and Davico.

AMERICAN ORGANIST

Leslie Spelman, whose recitals crowd the American Church of Paris (a record that other services cannot always boast of), gave an excellent account of his artistry in his program one Sunday afternoon recently. He played two choral preludes, by Bach, Gavotta from the 12th sonata for organ, by

Martini, prelude (transcribed for organ by L. P. Spelman) by Labunski, third choral, by Franck and the first audition of Prelude and Fuguetta, by a young American composer Hubert Lamb. Mr. Lamb, who is a Harvard Fellowship Student, possesses a magnificent contrapuntal technique, sense of form and color, and a distinctly melodic gift. It is going to be interesting and worthwhile to keep an eye on him.

METHODISTS TACKLE SOLOMON

The Judgment of Solomon, oratorio by Carissimi, written in 1650, was given its first Paris performance at the sacred music concert held at the Methodist Memorial. It was performed by a chorus, chamber orchestra and soloists Mmes. Sakrisson, Townsend, MM. Henrion and Broahart.

The program of the concert, directed by Isadore Freed, American composer, also included a quartet by Bertoni and psalms and motets of Goudimel and de Lassus sung by the chorus, Mme. Stell-Dumoulin, harpist, played Lulli's Courante.

FREED

The Concerts du Montparnasse, particularly interested in music provided it is new (the Latin Quarterites care for nothing more than twenty minutes old) recently brought out Sonorities Rhythmiques (three pieces) for piano, by Isadore Freed. The pianist, Marie-Louise Guepard, also presented Mr. Freed's Allegretto gracioso, Andante Espressivo and Marziale. Both the music and the interpreter were eminently successful and appreciated.

MUSICAL PALETTES

An enterprise of exceptional interest was the exposition of subjects by musician painters at the Theatre Pigalle. Works of sixty-two composers were on view, and those who like to associate ideas, to correlate artistic productions and so on, found ample food for thought and reflection in the exhibition. Naturally, it is here out of the question (and this should not be taken as a begging of it, either) to mention the paintings, sculptures, etc., of the sixty-two composers mentioned, or even to list their names. If I did, I should not have space to say that a number of concerts were given during the salon, before large crowds.

AMERICAN PIANIST SCORES

A Sunday afternoon concert of the Paris Symphony Orchestra brought forward American pianist David Barnett in the Brahms B flat concerto. Mr. Barnett has a large following in Paris who never fail to be present to enjoy the excellent quality and style of his playing. He scored a well-merited success in the Brahms, disclosing, as he did, a technique of unusual amplitude, a command of tone that one does not usually expect in young artists, and a mature grasp of the form and ideational content of the music in hand. Emile Cooper, who conducted, was warmly received for his readings of the Overture for Faust, by Wagner, *Homme, pleure tes grands péchés*, Grande fugue, for string orchestra, by Bach, *La Vision d'Olivier Metra*, by Casadesu, *Mlada*, by Rimsky-Korsakoff and *Triana*, by de Falla.

NOBLE GESTURE

A recital was given by Rachmaninoff in the Salle Pleyel for the benefit of unemployed Russian refugees. The program comprised the seldom played Grieg ballade, op. 24, two ballades by Brahms (D minor, D major), ballade in E minor by Liszt, ballade in A flat by Chopin; Variations on a Theme by Corelli, Prelude and Piece Orientale by Rachmaninoff and Spanish Rhapsody by Liszt. The playing and interpretations of Rachmaninoff are too familiar to need extended comment. IRVING SCHWERKE.

Cara Verson in New York Recital

Cara Verson, Chicago pianist, will give her second recital in New York at Steinway Hall, April 18. Mme. Verson specializes in ultramodern music and is a devotee of Malipiero, Debussy, Scriabine, Lecnona, Turina, De La Vina, Pittaluga, Mompou, de Falla, Kodaly and Bartok. She has played in the principal cities of Europe, as well as in the middle western part of the United States. While in New York, Mme. Verson will play at the Woman's Press Club on April 30; and at the National Opera Club and the Theater Comedy Club. Next season she will make a tour of the East.

Goldman Band Season Announced

The fifteenth season of the Goldman Band concerts will open on the Mall in Central Park (New York), June 13 and continue

for ten weeks. The concerts, which are free to the public, are the gift of the Daniel and Florence Guggenheim Foundation. As in the past, the series will alternate between the campus of New York University and the Mall.

Edwin Franko Goldman, conductor of the band, has announced that the programs will include classical and modern works, and he will publish details of the season later. There will be sixty-three musicians in the organization.

Grand Rapids Takes Keen Interest in Orchestra

GRAND RAPIDS, MICH.—The fifth group of concerts was given in Powers Theatre by the Grand Rapids Symphony Orchestra, Karl Wecker, conductor. This organization is steadily improving in finish and refinement, and besides giving satisfactory interpretation of its own numbers, accompanied the soloist, Jurien Hoekstra, with delicacy and rhythmic accuracy. Mr. Hoekstra's pleasing baritone, his excellent diction and musicianship, deserved the many recalls which he received. It was again necessary to add a third concert to the usual two to accommodate all who wished to attend.

Mary Wigman, dancer, was the attraction for the last concert on the St. Cecilia Evening Course. She astonished her audience, giving superb interpretations of her original conceptions. She was ably assisted by Hanns Hasting and Gretl Curth, who accompanied on piano and percussion instruments.

An afternoon program was given by the St. Cecilia Chorus, directed by Jeannette Hughes Brumbaugh; and Marie Schada, pianist of Muskegon. Assisting in the chorus numbers were Mrs. Jacob Buiten, Mrs. Clarence Phillips, and Mrs. Paul Humiston, sopranos; Mrs. Lilamae Rogers and Jeannette VanderJagt, altos; Harriet De Kruyter, accompanist. Mrs. Milo DeVries was chairman of arrangements.

Three Lenten morning musicales were given in this city. An attractive program by Frieda Savini, dramatic soprano of Chicago, accompanied by Mrs. C. H. Kutsche; an artistic recital by Leslie Arnold, also of Chicago, with Carl Sennema at the piano; and a brilliant performance by Sadah Shuchari, violinist, with Mrs. Kutsche accompanying.

For one of the regular programs an organ recital was given in Fountain Street Baptist Church. This was an entire Bach program, with the following participants: Mrs. Joseph W. Putnam, organist at First Church of Christ, Scientist; Harold Tower, organist at St. Mark's Pro-Cathedral; Emory Gallup, organist at Fountain Street Baptist Church; Paul Humiston, organist at East Congregational Church.

An eleven-year-old Russian pianist from Chicago, Leonid Hambro, presented an ambitious program creditably before the society under the auspices of the St. Cecilia Junior League.

A concert by the St. Cecilia Evening Club featured the Dance in Music. Those on the program were Alta May Lumbard, Jerre Jean Lillie, pianists; Alberta Winterhalter, violinist; the Brahms Trio, consisting of Carolyn Fales, Mrs. M. W. Shillinger, and Mrs. H. W. Garrett. Anna C. Schulte read

a paper on the dance, and was also chairman. Josephine Warren, Jane Slater, Jean Carlyle, Ruth Geer, Helen Gillispie, Jeanne Helmer were the dancers and Mrs. Frank Stokes and Miss Schulte, accompanists. Another program arranged by Mrs. Hugh Blacklock gave Russian music performed by Melba Spinney and Mrs. Milo DeVries, pianists; Margaret Ferrand, soprano; Mrs. Garrett, contralto; the St. Cecilia Quintet and Doris James and Miss Schulte, accompanists. A program of Irish music arranged by Mabel Allen, was given by Marieanne DeLamar, harpist; Doris James, soprano; Silas Boyd, baritone; Georgianna Murphy, violinist; Margaret Murphy, pianist; Grace Ryerson, reader; Adeline McKenna, dancer, and Mrs. J. B. Watkins, Helen Anderson, and Harriet DeKruyter, accompanists.

Fountain Street Baptist Church Choir (Emory Gallup, director) presented the entire oratorio of Mendelssohn's *Elijah* in two evenings. Soloists were Elizabeth Barker Van Campen, soprano; Mrs. Henry J. Dotterweich, contralto; Dr. Clare K. Madden, tenor; Lynn Clark, baritone, and assisting, Evangeline Maurits and Mrs. J. A. Michaelson, sopranos; Jeannette H. Brumbaugh, mezzo-soprano; Mrs. Loren J. Staples, mezzo-contralto; Alida VandenBerg, contralto; Henry Rose, tenor; Fred Collins, bass. Mr. Gallup has also given an interesting series of organ recitals. The church is announcing for its course next year the American Little Symphony (Valbert Coffey, director); the Vienna Choir Boys; Poldi Mildner, pianist; Heinrich Schlusnus, baritone; Florence Austral, soprano, and John Amadio, flute; and the Casadesu Society of Ancient Instruments.

H. B. R.

Goossens Ending Cincinnati Season

At the final pair of concerts of the Cincinnati Orchestra, April 15 and 16, Eugene Goossens will offer a strictly classical program. There are to be heard on this occasion two symphonies: Beethoven's fifth and Brahms' first. The opening number is to be the Brandenburg concerto in G, No. 3, Bach.

This will end Goossens' first season with the Cincinnati Orchestra. During the course of it he has given a great variety of music, classic, modern, ultramodern, dissonant, and a few American works. Eminent soloists have appeared, and altogether the quality of the orchestra is said to have shown marked improvement.

Felix Salmond to Tour Continent

Felix Salmond made an extensive tour of the Middle West this season. In the East, he appeared in many concert and artist series and in joint recital with Georges Enesco, violinist, and Carl Friedberg, pianist. Mr. Salmond expects to tour the Continent this summer, returning to Europe after a two years' absence.

Ljungberg for Evanston Festival

The Chicago North Shore (Evanston) Festival has engaged Goeta Ljungberg, soprano, for one of its major attractions this season. The Swedish prima donna will make her debut at this festival on May 24.

Columbia School of Music, Chicago, Announces Summer School Plans

An announcement has been issued by the Columbia School of Music giving in detail plans for its summer school. There will

25 to September 3, at the summer camp, Watervale, Mich., a day's ride from Chicago. The Columbia School of Music, a fully accredited institution, makes it possible for its students to earn either a bachelor or a master degree by attending two double sessions of six weeks each for two consecutive years. The students who qualify for admission are enabled to earn the degree in two summers.

The summer courses offered at Columbia School include opportunity for the study of repertoire with members of the faculty, who will be in attendance in all departments. The staff will include artists of reputation such as Arthur Kraft, tenor; Walter Spry, pianist; Robert Macdonald, pianist, director of the school; Ludwig Becker, violin; Arthur Oglesbee, theory; and in the public school music department, Mary Strawn Vernon and Ann Trimmingham. There will be special courses in orchestra conducting directed by George Dasch, leader of the Little Symphony of Chicago; band conducting in charge of Harold Bachmann, director of Bachmann's Band, and instrumental courses with specialists for each instrument. During both sessions there are to be weekly concerts by artists connected with the school.

The camp at Watervale, Mich., consists of 350 acres and is fully equipped with a hotel, cottages, practice rooms, casino, concert hall and every facility for water sports and recreation. This summer course is one of the most interesting offered by the Columbia School, and is valuable to the teacher who is anxious to earn credit or a degree.



ARTHUR KRAFT

President of the Columbia School of Music

*Another page of this issue of the Musical Courier contains a cable confirming the closing of the theatres, as of April 5.—The Editor.]

WEDNESDAY, MARCH 23, 1932

CHICAGO HERALD AND EXAMINER... A PAPER FOR

Nathan Milstein Makes Sensation With th

GREATEST VIOLINIST OF HIS GENERATION, ASSERTS DR. GUNN

By Glenn Dillard Gunn.

NATHAN MILSTEIN, who made his first appearance here as soloist with the Chicago Symphony Orchestra at yesterday's matinee, is to the violinists of his generation what Horowitz is to the pianists.

His art is the greatest now to be heard in the concert hall, not because of its technical supremacy alone, nor yet by reason of the un-falling beauty and distinction of his tone, but because he has expanded the possibilities of the violin just as his gifted fellow countryman has enlarged the capacities of the pianoforte. He has endowed the instrument with new powers, and an art which every one believed to be finished must begin, at his bidding, a new chapter of its development.

He is an interesting figure, graceful, alert, well poised. He is as handsome as Heifetz and at 28 he has the mature authority of an essay. But the arresting quality of his art is its novelty. For no master has the violin sounded as it sounds for him. One forgets all its mechanical aspects. Milstein's bow is no ordinary contrivance of wood and horsehair. It is a magic wand. It evokes a tone of such rounded and mellow resonance that it ceases to suggest the violin and seems to emanate not from the instrument, but from the ether, perhaps.

The range of power is incredible, an illusion accomplished by the breadth of contrast. Decked out with the splendors of his tone, embellished by the unbelievable accuracy and facility of his technique, vivified by his re-creative imagination, and ennobled by the eloquence of his delivery, the ungrateful Goldmark concerto became, for the moment, a masterpiece. As such the public accepted it. The audience remained seated at its conclusion and applauded with an enthusiasm such as only Rachmaninoff has provoked this season. There had to be an encore and Dr. Stock permitted one. Milstein wrought more magic with the Paganini A minor variations, which, for him, became not a labored virtuoso stunt, but one of the most exciting of all possible adventures.

American March 23, 1932

Nathan Milstein Is Called Genius by Critic

By Herman Devries.

About a dozen years ago... it might have been more... it seems less... when Jascha Heifetz first came into his kingdom of fame in the United States... when this youth, unheralded, met and captured the Chicago public at Orchestra Hall... I believe I called him a miracle of our century.

Nathan Milstein is another... New York had heard this young Russian, but to us of the Middle West he has been known only by report.

We shall never forget him... we shall long for his return... and I do not think that it will be possible to find his equal.

Flame of Genius.

If the flame of genius is a native gift of the gods, or if it is developed and unfolded by study... I do not know... to me Milstein has this unaccountable, nameless something that separates the heaven-born from their mean contemporaries... Milstein is to other violinists as a Horowitz is to pianists... he stands alone...

Yesterday at the symphony concert he chose to play the Goldmark concerto... Of course, we all know the Goldmark. We know that this concerto is not exactly an inspired work... it might even be called a bit padded here and there... but under the vivifying fire of Milstein's temperament, touched with his own recreative inspiration, it became a monument to his greatness.

What shall I begin to describe...

Calls It Perfection.

How can one tell of perfection... perfection must be heard and seen... Yet you must be told that this bow arm is the most remarkable, the most speaking, the most emotional, the most impassioned of voices... no matter how practiced, how finished is the left hand technique of a violinist, it is his bow arm that finally determines his tone, his phrasing, that colors his playing, that shades his every line... the bow arm is the soul of the instrument... and Milstein's is something to rave about.

With it he creates tone of purest timbre, rich, full, vibrant, melodious, expressive... but this is not all... the left hand, in this case, does know what the right is doing, and such a left hand!... there is nothing in the whole bag of violinistic tricks that Milstein does not master with the ease of the virtuoso, and of him we can only repeat the old tribute... ne plus ultra... Trills, thirds, all kinds of scales, pizzicati, harmonies...

Break "No Encore" Rule.

But how could we hear all this in the Goldmark, you will ask... Ah! that is still another story... The public, as excited as I was, flatly broke the "no encore" rule... not once, but twice, nobody would go home... and so Milstein played some Paganini caprices and a prelude in E major from Bach's sixth sonata... And then, they had to go away... which they did... reluctantly.

If Mr. Milstein returns, to play in recital, he will not need a press agent... the hall will be full...

Chicago Tribune, March 23, 1932

Milstein Plays with Stock; Proves Self Superviolinist

BY EDWARD MOORE.

Apart from being the victim in a tale of burglary, not a great deal was known about Nathan Milstein before 3:30 o'clock yesterday afternoon, the time that he walked upon the stage of Orchestra hall to be the soloist with the Chicago Symphony orchestra. About thirty-five minutes later he was a valued acquaintance. A few more trips of the sort and he will be a famous character.

He is something of a superviolinist. In this age where it is next to impossible to find a bad violinist on the concert platform he occupies a foremost position in the front rank. His tone is charming beyond all telling, his technique is not a glitzy but a flame, and he uses both tone and technique to project an interpretation that has all the high spirits in the world. It was Carl Goldmark's Concerto in

orchestra and give some directions to the men. At the end of the work the audience simply declined to get up and leave, and Mr. Milstein played two encores. Mr. Milstein is one of those astounding young men upon whom will rest the responsibility for interest in music in future seasons.

There was another glory on the program. It was Mr. Stock's performance of Brahms' Third symphony. If Schumann's "Manfred" overture, with which the program began, was less glorious, it was because Schumann wrote music less glorious than Brahms. The symphony, however, was ideal, something to give all the Brahmins of all ages reason for their devotion. Incidentally, there will be another Brahms symphony, the Second, on the concerts of Thursday and Friday.

Tribute Paid to Milstein as Master of the Violin at Stock Orchestra Concert

Chicago Daily News

BY EUGENE STINSON.

Nathan Milstein's local debut, made with the Chicago Symphony orchestra yesterday afternoon, was the most sensational of any of Mr. Stock's new soloists since Horowitz. The young violinist (from Odessa, of course) played the Goldmark concerto. Anything he played would have sounded excellent; the Goldmark sounded fabulous.

Mr. Milstein's kidnapped violin had been returned to him in the morning. Sophie Braslau, on her way to Minneapolis, had brought him a pair of substitutes, but they proved unnecessary. And by 2:15 a small but very beautiful instrument was once more in its rightful hands for one of the most remarkable demonstrations of genius the Chicago public has witnessed in many a season.

Nothing Seems Impossible.

A violin is to Mr. Milstein what a stream of water is to a fish. Indeed,

he put me in mind of the fabled celestial creature that swims up a cataract; nothing seems impossible to him. He is a born violinist, but not more violinist than artist, and not more artist than musician.

Mr. Stock's accompaniment was perfection, but Mr. Milstein himself made his own contribution to the performance as a fine example of ensemble work. Nevertheless, it was in reality a virtuoso appearance and it was almost shocking to hear so much musical subtlety combined with such immeasurable and such ineluctable audacity of workmanship.

The quiet young alchemist discovered every bit of quicksilver in the charming work he played. I thought I had never heard it before and should not wish to hear it played otherwise. He did it complete justice, but, with all his modesty, he himself completely outshone it—his vehicle.

Mastery "at Its Finest."

As a matter of fact, the Goldmark concerto does not suffice for the entire measure of an artist's capacity.

(Facsimile Reproductions of Original Clippings)

Similar Triumphs as soloist with Cincinnati Symphony and
Philadelphia Orchestras during March, 1932

95 Concert Engagements from Oct. 1, 1931, to July 15, 1932, in
Europe, United States, Cuba, and South America

MILSTEIN RETURNS NEXT SEASON FROM JANUARY 15 to APRIL 15, 1933

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New York City

San Francisco Pro Musica Introduces Ernst Toch

SAN FRANCISCO, CAL.—Pro Musica, responsible for bringing to this city a number of the foremost modern composers, introduced Ernst Toch to a fashionable audience at the Community Playhouse. Toch's program, devoted entirely to his own works, included sonata, Capriccetti, Kleinstadtbilder, Burlesken (all for the piano); and two groups of Lieder wherein he accompanied Eva Gruninger Atkinson, one of San Francisco's popular contraltos. Following the concert Mrs. Marcus S. Koshland gave a reception in honor of Toch at her home, which was attended by officers and members of Pro Musica as well as others prominent in San Francisco's artistic and social activities.

CHARLES WAKEFIELD CADMAN IN CONCERT

In the Columbia Theatre, Charles Wakefield Cadman, American composer-pianist, appeared in his only recital here this season. The feature of the program was his composition, *White Enchantment*, an operatic song cycle written for vocal quartet in a setting of costumes, action and full scenery. Four resident artists interpreted Mr. Cadman's melodious and skillfully written score. They were Jean Marie Goss, soprano; May Taylor Elliott, contralto; Arthur Johnson, tenor; and Austin Mosher, baritone. The stage direction was in the capable hands of Mrs. Lillian Birmingham.

BETTY HORST DANCERS IN RECITAL

A group of talented and clever girls, all university graduates, and known as the Betty Horst Dancers, appeared in a recital at the Community Playhouse. The two solo artists were Lillian May Ehrman and Ruth Austin. Miss Austin studied abroad with Mary Wigman and was for a number of years associated with Ruth St. Denis. Although the program, arranged and directed by Betty Horst, included several solo numbers, group dancing predominated. The dances, all of modern pattern, were inspired by the music of such modernists as Casella, Milhaud, Honegger, Scriabine and Respighi. The performance was thoroughly enjoyed by a large audience.

CELLO RECITAL BY FLORI GOUGH SHORR

Many prominent musicians from both sides of the bay were noted in the audience at Scottish Rite Hall when Flori Gough Shorr gave her first cello recital here in a number of years. Assisted at the piano by her husband, Lev Shorr, she played Jean Baptiste Breval's sonata, G major; Hindemith's sonata for cello (alone), op. 25, No. 3; Beethoven's variations on a theme by Mozart; D'Albert's concerto, op. 20, C major; Bloch's Supplication (from Jewish Life); Chasins' Humoresque Hebraique; and Popper's Tarantella. Mrs. Shorr is a serious and mature cellist gifted with interesting powers of interpretation. A firm, sensuous tone, clean technique, good phrasing, rhythmic steadiness and a conspicuous sense of style were evidenced in everything she played. Her performance of Popper's Tarantella was a genuine *tour de force* and brought her an ovation.

RENEE CHEMET APPEARS WITH SAN FRANCISCO SYMPHONY

Arnold Bax' symphony No. 4, Villiers Sanford's Irish Rhapsody and Brahms' Hungarian Dances No. 5 and 6, were the works chosen by Basil Cameron for the symphony program which closed the tenth season of concerts in the Exposition Auditorium. Renee Chemet, French violinist, was the featured soloist of the evening. The Bax symphony, which contains vital thematic material and wherein the composer shows himself a master of orchestral sonorities, proved uncommonly interesting and impressive. Cameron gave it a stirring performance, demonstrating to the full his gifts and qualities and arousing the unmistakable enthusiasm of the audience.

It was Miss Chemet's first appearance here. The introduction left a pleasing impression of an ingratiating personality and sterling musicianship. In Lalo's Symphonic Espagnole, Miss Chemet found a fine vehicle through which to reveal her prowess as a virtuoso. She has an admirable mastery of technique; a tone, while not large, that is mellow, smooth and flexible; a polish clarity of style; and a sense of line, rhythm and phrasing. Miss Chemet also was heard in a group of solos with piano accompaniment.

An audience of 7,000 manifested in a lavish degree appreciation of the San Francisco Orchestra, Basil Cameron and the visiting artist, Miss Chemet. C. H. A.

Austro-American Conservatory to Open Fourth Term, July 4

Katherine Buford Peebles continues as director of the Austro-American International Conservatory of Music and Fine Arts, Mondsee, Austria, which will open its fourth season on July 4, offering advanced music study to an enrollment of students from many sections of the United States. Mrs. Peebles founded the institution four years ago. The conservatory is established in a medieval castle on the shore of Lake Mondsee and is closely allied with the Salzburg Festival throughout July and August. Administrative officers other than Mrs. Peebles are W. H. Stephenson, executive vice-president; Dr. Wilhelm Kienzl, honorary president; and Dr. Paul Stefan, honorary director of music. Those associated in an honorary capacity include Max Reinhardt, Fritz Kreisler and Leopold Stokowski. Mrs. Peebles holds a chair as professor of music at the University of Redlands, Redlands, Cal.

Another Brooklyn Orchestra Concert

On March 9 the Brooklyn Symphony Orchestra, under the baton of Yascha Fishberg, gave its fifth concert; with Dmitry Dobkin as soloist. The program included Weber's Oberon overture, Mozart's symphony in G minor No. 40, and Richard Strauss' Don Juan. The sixth of the series was heard on March 16; Georges Enesco, violinist, and Felix Salmond, cellist, were soloists. March

23 a special performance was presented for the benefit of Harbor Hospital; and on March 30, the eighth of the series took place. All of these concerts were given for the benefit of unemployed musicians.

Baltimore Orchestra Ends Brilliant Season

Concerto by Howard Thatcher Has First Hearing, with Barbara Lull as Soloist
—Mary Howe's Dirge Also Given Its Initial Performance—New York Philharmonic Series Ends with Deficit
—Philadelphia Orchestra Concerts Finish—Bornschein's Prize-Winning Work Is Presented—
Rosa Ponselle Sings to Capacity Audience—Other Concerts of the Week

BALTIMORE, Md.—Barbara Lull, California violinist, was the soloist at the auspicious closing concert of the Baltimore Orchestra, George Siemmon conducting. Miss Lull gave a first performance of a concerto, still in manuscript, by Howard Thatcher, professor of Peabody Conservatory. The composer conducted his opus. Miss Lull performed with a pure, limpid tone, intelligent grasp, and honesty in technical equipment, giving the new work as authentic an introduction as could be asked. Further local color was the first performance of a Dirge, written by Mary Howe, in memory of Harold Randolph, a former director of the Peabody. The composer acknowledged the applause from a box. The Bach prelude and fugue in C minor was played in an arrangement for orchestra by Edgar T. Paul, local singer and choir director, who was also obliged to bow to plaudits. The Baltimore and Ohio Glee Club appeared in three chorus numbers from Wagner operas, and the work of the choir in conjunction with the orchestra was highly satisfactory.

One of the season's last recitals of major importance was given by Rosa Ponselle, who attracted a very large audience. Miss Ponselle's work brought forth the usual encomiums of praise that fall to her lot. She was in glorious voice and graciously gave a number of encores that practically doubled the length of the attractive program. No more popular recitalist visits this city than Miss Ponselle.

Sir Thomas Beecham was on the podium at the closing concert of the New York Philharmonic concert. The English conductor introduced something new when he arranged for the curtain to rise with the entire orchestra in place and himself ready to start the concert. Sir Thomas never left his platform, the curtain dropping at the intermission and at the close. It was an innovation that some of the conductors who sprint to and from the center of the stage to the wings might emulate. A Haydn, a Mozart, and a Franck symphony were presented, the program being an orthodox one in the strictest sense. The Philharmonic Symphony may not return next season. A deficit of over \$2,000 above the sum pledged by the guarantors has resulted from the series of four concerts.

The final concert of the season by the Philadelphia Orchestra was conducted by

Molinari. This fine body of musicians played an interesting and unusual program in its usual superb manner.

Elisabeth Oppenheim, attractive and promising Baltimore pianist, appeared in her home city for the first time in a recital of major proportions. Her program was one that would tax most players; however, she surmounted all difficulties and her technique was impeccable throughout.

The colored symphony orchestra and chorus, assembled by Frederick R. Huber, presented an interesting program in a manner that showed seriousness of purpose and ability to carry through efficiently. It was an event out of the ordinary.

The students' orchestra of the Peabody appeared under the direction of Gustav Strube in a program well worth hearing. The Peabody Friday afternoon recitals have come to a close. Among the last recitalists were Ernest Hutcheson, pianist, for some years associated with the Peabody Institute; Frank Gittelsohn, violinist, member of the Peabody faculty; and Sadah Shuchari, violinist. Mr. Hutcheson's many admirers here turned out in large numbers and were rewarded with his usual scholarly playing. Mr. Gittelsohn is a violinist of more than usual attainments. Miss Shuchari's recital gave evidence of fulfillment of the promise that she showed several seasons ago.

The Baltimore Music Club gave a memorial concert in honor of the late George Castelle. A quartet written by Franz Bornschein to words by Dorothy Rose, sister of Elizabeth Oppenheim, the pianist, was especially effective. It was sung by four former pupils of Mr. Castelle: Elsie Craft, soprano; Constance Hedje, contralto; Deliryn Williams, tenor; Robert Wiedefeld, baritone.

Yascha Yushny's sparkling Russian revue, *The Blue Bird*, provided an evening of unusual entertainment. Mr. Yushny displayed a keen sense of humor in his introduction of the various numbers.

The Grachur Club, a chorus of fifty male voices, under the direction of Franz Bornschein, local composer and violinist, drew a large audience to its concert. Mr. Bornschein was represented on the program in the first local performance of his *Mo' Rain, Mo' Res*, to verses of Nancy Byrd Turner. He was recently awarded the winner's prize in a nation-wide test conducted by a Philadelphia musical organization. E. D.

Music and the Modern Dancer

(Continued from page 7)

new dance music—theories that is, as precise as those for classical music. And in any event there will in this case be only a general theory of approach and aim since each new dance and composition will by its nature demand varied treatment. At least we must now perceive that there are and must be different approaches to discovering the right accompaniment for the dance of today.

The music may be composed to fit a dance that is already crystallized and completed. This method is not ideal, since the music does not develop organically with the dance. In addition, dance and music composed in this way are less open to subsequent changes suggested in the natural development of idea to realized form. It is possible, however. But it is much more satisfactory if the music grows with the dance; if dancer and musician work together toward a complete fusion of mediums.

There remains a third possibility—that is, the independent composition of the accompaniment, suggested only by the dance theme as articulated by the dancer in a mental image or in an actual dance gesture or phrase. This method obviously demands that the accompanist possess a real feeling for the dance and a profound understanding of the problems and desires of the dancer. It is not necessary that the accompanist visualize definite dance formations at the moment of his composition. He must live in the atmosphere of the dance, think in dance forms and recognize dance themes and their possibilities. In this way a dance music can be created which will really serve the dance of today and of the future and at the same time reveal undreamed of possibilities to music both in atmosphere and in form.

Jacques Wolfe Song Heard at White House

Emma Roberts, mezzo-contralto, and Ossip Gabrilowitsch, pianist, shared a recent program at the White House, with John Warren Erb at the piano for Miss Roberts. In her second group the singer included Jacques Wolfe's song, *Shortnin' Bread*.

Van den Berg Gives Program

Willem van den Burg, solo cellist of the Philadelphia Orchestra, recently gave a program for the Huntingdon Valley Country Club, near Abington, Pa. His numbers included an adagio by Bach, intermezzo (Granados), Humoresque (Chasins), and Allegro Appassionato (Saint-Saëns). Arthur Reginald was at the piano.

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Told in New York Reviews

Oct. 23, 1924. Debut, Aeolian Hall

"A sensitively musical and emotional nature. Her tone is rich, brilliant, and personal in quality. Few young musicians who give first recitals in this city possess Miss Breton's imagination, feeling, and inherent individuality."
—Olin Downes, in N. Y. Times.

Dec. 28, 1924. Soloist with New York Philharmonic Orchestra, Carnegie Hall

"Yesterday, playing the Glazounoff Concerto, she exhibited again the characteristics which had impressed her hearers in October—the musical quality of her phrasing, her large and opulent tone, her technical facility, her poised and modest bearing, and the sincerity of her artistic attitude."
—Lawrence Gilman, in the N. Y. Tribune.

Dec. 10, 1925. Aeolian Hall

"Her performance of the Chausson Poeme was musical, finely planned, and exquisitely rendered."
—W. J. Henderson, N. Y. Sun.

Jan. 23, 1926. Soloist with New York Symphony Orchestra, Carnegie Hall

"Played the Mendelssohn Concerto with a mastery and brio that took the audience by storm."
—N. Y. Times.

April 22, 1926. Carnegie Hall. First Annual Concert of American Music under the auspices of the American Academy of Arts and Letters

"The charming young violinist disclosed her string and bow mastery in works by Brockway, Burleigh, Hadley, MacDowell and Sowerby."
—Grena Bennett, in N. Y. American.

Jan. 6, 1927. Aeolian Hall

"She has never disappointed the expectations which from the first she invited. . . . A quality of personal fascina-

tion and charm whose captivation is an element above price in any artist."
—H. F. Peyser, N. Y. Telegram.

Jan. 9, 1928. Carnegie Hall recital

"Miss Breton played in such manner as to win great applause. Five encores were played for the crowd which hovered about the footlights after the regular program."
—N. Y. Post.

Feb. 10, 1929. Gallo Theater

"One of the outstanding violinists among the younger players heard here."
—N. Y. Journal.

Nov. 7, 1929. Plaza Artistic Mornings

"The applauded violinist played with skill and charm."
—N. Y. Times.

Feb. 3, 1931. Carnegie Hall recital

"The recital was one of the most agreeable violin entertainments of a season well supplied with violin performances. Miss Breton has made herself welcome by the health and finish of her art."
—W. J. Henderson, N. Y. Sun.

April 28, 1931. Soloist with People's Chorus, Carnegie Hall

"Miss Breton played with her usual artistry and won the enthusiastic applause of both those in front and behind the footlights."
—N. Y. Sun.

Nov. 12, 1931. Plaza Artistic Mornings

"Played as perhaps she never had played here before. She fairly outdid herself as regards richness of tone, brilliance of execution, and irresistible verve."
—Pitts Sanborn, in N. Y. World-Telegram.

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—Telegram

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Schelling's Young People's Concerts in Boston May Be Dropped Next Season

Haydn Bicentennial Observed With All-Haydn Program

Boston.—Bostonians are beginning to realize that they are not immune from the effects of the persistent deflation. On top of the continual concern for the prospects of the Boston Orchestra, because of a lagging subscription to the annual deficit, comes news that the Schelling Young People's Concerts are in grave danger of being discontinued. Subscription prices for next year have been lowered, and the response by the first of next month will determine whether there will be a series next season or not.

The Boston Orchestra noted the Haydn bicentennial at its concerts of April 1 and 2 by a program drawn entirely from the master's works. Serge Koussevitzky, who is fond of festivals and occasions, settled, after some indecision, on a list that contained Haydn's reputedly first symphony in D major; the last one in the same key; the "Surprise"; and, with Gregor Piatigorsky as soloist, the cello concerto in D major.

Perhaps the repetitiousness of tonality was but a coincidence, yet it contributed to the sameness of musical matter on a program that took two hours to play. Perhaps, again, this flood of Haydn music was compensation for the neglect into which such music has fallen. At any rate, enjoyable as a single work might be at a symphony concert, this program would have collapsed but for the excellent playing of the orchestra and the superb performance of the concerto by Piatigorsky.

Earlier in the week, on March 27, the orchestra at a Pension Fund concert had assisted in the performance of the Bach B minor Mass. The chorus consisted of the Harvard Glee Club and Radcliffe Choral Society, trained respectively by Dr. Archibald T. Davison and G. Wallace Woodworth; and this group of student amateurs performed better than an average group of professionals. The soloists were Amy Evans, soprano; Margaret Matzenauer, contralto; Richard Crooks, tenor; Fraser Gange, bass. The various instrumental soloists, drawn from the orchestra itself, performed their functions well. But the reigning hand, responsible for a production that was on the whole magnificent, was that of Serge Koussevitzky.

The performance of the mass was probably the fourth in Boston's musical annals; two were given last year during the Bach Festival, and one about thirty years ago. Serge Koussevitzky has thus begun to make effectual his dictum delivered earlier in the year, when he declared that the mass "must be heard every year." The reward for the pains of everyone concerned in Sunday's presentation was an extraordinary tempest of applause from the crowded house.

MARY WOLFMAN IN SUCCESSFUL DÉBUT

A promising début was that of Mary Wolfman, local soprano, who was well received both by reviewers and audience at her concert in Jordan Hall, March 29. Accompanied by Carl Lamson, Miss Wolfman sang songs in Italian, German, Hebrew, French and English, exhibiting, besides remarkable linguistic accomplishments, a voice of light but excellent quality, a sound technical and musical foundation, and musical intelligence not often encountered at débuts.

On the same evening at the Longy School of Music, Renee Longy Miquelle, daughter of the founder of the institution, was piano soloist and guest playing a quintet for piano and strings by Jean Hure with the American String Quartet, and, with members of the Boston Orchestra, the Beethoven quintet for piano, oboe, clarinet, horn and bassoon. Howard Harrington, tenor, sang a group of songs.

A third event, that bewildered the ubiquitous reviewer, was the concert of the Harvard University Orchestra at Paine Hall. G. Wallace Woodworth led his youthful forces in a program that included works by Bach, Beethoven, de Falla and Florent Schmitt.

Two other concerts on the following evening complete the chronicle. At Jordan Hall before a large and applauding audience, the MacDowell Club Chorus, led by William Ellis Weston, sang Mabel W. Daniel's Songs of Elfland, selections from Holst's Rig Veda and other works; while the MacDowell Mixed Chorus sang compositions by Orlando Gibbons, Vaughan-Williams and George Henschel. Bernice Fisher Butler sang an aria from Les Huguenots as well as the solo part of the Daniels work; and Martha Cantor played piano pieces by Gluck-Saint-Saëns, Brahms, Debussy and Chopin.

At Brown Hall the final concert of a series of six chamber music programs under the auspices of the New England Conservatory of Music, was played by the Conservatory Orchestra, conducted on this occasion by Carl McKinley. The featured works were

Bergerie by Stuart Mason, late member of the faculty, and Ravel's Introduction and Allegro for harp and miniature orchestra with Bernard Zighera as soloist.

NOTES AND COMMENT

Professor Hamilton MacDougall, of Wellesley College, was guest speaker at the fourth recital of the season of the Piano-forte Teachers' Society of Boston, under the auspices of the Juilliard School of Music, at Steinert Hall on April 1. An attractive program of piano music was presented by pupils of several of the members. M. S.

New York Hears Russian Opera in Vernacular

(Continued from page 5)

sympathetic voice expertly used, but his acting as the careless King Dodon, had singular placidity until he did a few pompously comical dance steps in the amorous episode with the Queen. During the rest of the opera, Panteleieff was stoical in demeanor and bearing, and surprisingly economical of gesture.

Michail Schvets and Anna Meitchik, General and Nurse, respectively, showed at least a routinized sense of humor, and sang with some degree of spirit. Lina Ostrowsky was the Voice of the Cock, and sounded the energetic measures authoritatively and rousing. Boris Belostozsky, in the part of the Astronomer, used some falsetto tenor tones with good effect. Gabriel Leonoff and Alexis Tcherkassky, as the two young Princes, displayed fresh if not robust voices.

Eugene Dunkel provided scenery of brilliant and atmospheric color and design, orientally Bakstian; and the settings were matched tastefully by Ludmilla Tchirikova, the costumière of the occasion. The Mordkin Ballet did what there was of dancing.

The Russian language sounded attractive and musical as enunciated by these authentic exponents. It is a singular fact that on this same evening, Sadko (also by Rimsky-Korsakoff) was being sung at the Metropolitan Opera, in French.

After the first act of Coq d'Or, Major Stanley H. Howe made an address, complimenting the audience on its size and representativeness; extolling the enthusiasm of the troupe; and expressing his opinion that the performances of the Russian Foundation prove the willingness of New York to accept well-given opera at popular prices.

The impression made upon the audience by the Coq d'Or première was evidently highly favorable, for warm applause marked the end of each act and called the singers before the curtain repeatedly for innumerable bows.

BORIS GODOUNOFF

Moussorgsky's Boris Godounoff had its hearing, the evening of March 29, with Max Panteleieff as the mad Czar; Ivan Ivantsoff (heard in Wozzeck earlier in the season) as Dimitri; Michail Schvets as Varlaam; and Anna Lesskaya as Marina.

The production, again colorful and musically sincere, won its chief interest through the aid of Messrs. Panteleieff and Ivantsoff. The latter offered some of the best operatic singing heard in New York this season. He has full, vibrant tenor tones, accurate in pitch; and his stylization ranks exceedingly high. Panteleieff's delineation of the de-

mented Boris had power and conviction but the singer seemed in poor voice. Schvets characterized Varlaam strikingly. The rest of the cast did not shine.

The chorus was static in action—again poor stage management—and did not do as well as at the première. The orchestra, under Alexander Aslanov, lacked sonority, and made many technical slips. A large audience amplified its applause with shouts and feet-stamping.

KHOVANTCHINA

Wednesday's (March 30) performance brought Moussorgsky's Khovantchina, with Eugene Plotnikoff conducting. Schvets was Ivan Khovansky; Gabriel Leonoff, Andrea; Dimitri Criona, Galitsin; Alexis Tcherkassky, Shaklovity; Max Panteleieff, Dositheus; Valia Valentynova, Martha; Lina Ostrowsky, Emma. Others assisting were Josef Kallina, A. Grosheff, V. Deloff, and Messrs. Ancharoff, Grosheff, and Babenko.

Plotnikoff's handling of the orchestra and singing forces was energetic and vivid and welded the ensemble into a good show of coordination.

This mighty torso of an opera was as stirring as ever, powerful and terrific in its raw majesty, the creation of a crude giant, inspired with material even if he is not a skilled craftsman. The work was given a realistic performance by the Russian company (except for provincial treatment in some spots) and the intensity of purpose behind the presentation moved the listeners strongly. They enjoyed the Moussorgsky opera hugely, with its freshness of choral writing, its boldness of orchestral color, the nobility of the vocal parts. Of course, the libretto is a bewildering, uneven episodic tale of Old Russia and never seems focused. The fire of Boris Godounoff burns in Khovantchina. Like Boris, the work suffers from the hands of the adapters. Eventually Khovantchina must find a smoother and briefer version. Then it will win its permanent place in the operatic gallery.

The scenic settings of this Mecca Temple hearing were skillful and bright; the singing of the company had adequate fullness and direction, with Panteleieff (in satisfactory voice this time) giving the best solo results.

Coq d'Or was repeated on Thursday evening and Saturday afternoon; Boris Godounoff, on Friday evening; and Khovantchina on Saturday evening. There were some slight alterations of cast at the repetitions, the most important change being Sidor Belarsky in place of Max Panteleieff at the final performance, on Saturday evening, which was Khovantchina.

The week of Russian opera had good patronage and the undertaking appears to have justified its existence.

Many Engagements for Ruth Breton this Season

Ruth Breton, young American violinist, has played over twenty-five engagements this year, including a number of New York concerts, five recitals on Community Concert Courses, and appearances as soloist with the New Haven Symphony Orchestra and with the National Symphony of New York in White Plains, N. Y. Miss Breton has been heard in New York City this season at the Plaza Artistic Mornings; at a concert of the American Academy of Arts and Letters; at a League of Composers concert; on the Columbia Concerts Course at Carnegie Hall; with the Orchestra of Unemployed Musicians, Chalmers Clifton conductor; and in a broadcast over the network of the Columbia Broadcasting System.

Frank Kneisel Married

The engagement of Ruth Brank and Frank Kneisel, violinist, was announced by the Rev. Dr. and Mrs. Rockwell S. Brank last week. No date has been set for the wedding.

Rochester Civic Music Association Raises \$208,000

The Rochester (N. Y.) Civic Music Association in a campaign of one week's duration, raised \$208,000 for the maintenance of the Rochester Philharmonic and the Rochester Civic Orchestras in 1932-33. Campaign workers, 320 in number, canvassed 14,000 prospective contributors and brought in monetary gifts from 6,800 of them, nearly twice as many subscribers as enrolled the previous year. Individual offerings ranged from ten cents, given by children, to \$3,000. The University of Rochester, through the Eastman School of Music, gave \$75,000. The success of the campaign, according to Arthur M. See, executive director of the association, ensures that a comprehensive musical program can be undertaken again next year. In addition to concerts by the two orchestras, the Rochester Civic Music Association sponsors concerts by prominent recitalists, community ballet performances and community operettas. In February, The Chocolate Soldier was given two performances by an all-Rochester cast and yesterday and today (April 8 and 9) another group of Rochester

players offered Victor Herbert's Sweethearts. Next year the association plans to produce four or more light operas with Rochester talent. The return of the Eastman Theatre to the control of the University of Rochester after three years' operation by the Public Pictures Corporation, makes that auditorium available for all musical activities of the Civic Music Association.

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Photo by C. Brandenburg

Myrtle Leonard

Contralto Chosen by Toscanini for World Première of Respighi's Mystery Triptych, Maria Egiziaca, with New York Philharmonic Orchestra, Under Composer's Baton, on March 16, 17 and 18.

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Variety

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Music Will Be Conspicuously Featured During International Olympic Games

Prominent Musicians from All Parts of the Country Coöperating with Los Angeles Leaders—Philharmonic Orchestra Presents Constant Lambert's Rio Grande to Delighted Audience — Programs of the Week Varied and Interesting

LOS ANGELES, CAL.—Comprehensive and significant plans are under way to assure the tonal arts of commensurate representations during the International Olympic Games (to be held in this city next July), according to Mrs. Leafie Sloan-Orcutt, member of the executive committee of the organization board. Mrs. Sloan-Orcutt enjoys recognition for her activities on behalf of the musical and fine arts. She is a counselor of the Philharmonic Orchestra of Los Angeles and was one of the founder-members of the woman's committee.

Mrs. Sloan-Orcutt has announced the following sponsors: William Andrews Clark, Jr., Los Angeles; John L. Severance, Cleveland, O.; Clarence Mackay, New York City; Mrs. Cecil Frankel, Los Angeles; Mrs. Charles P. Taft, Cincinnati, O.; Mrs. Mary Louise Curtis Bok, Philadelphia, Pa., resident members of the artists' committee include Clifford Lott, John Smallman, Mary Carr Moore, Dr. Artur Rodzinski, Carrie Jacobs Bond, Olga Steeb, Sylvain Noack, Charles Wakefield Cadman.

Members at large are Frederick Stock, Claire Dux, Mme. Schumann-Heink, Rudolph Ganz, Erem Zimbalist, George Schneevogt, Fritz Kreisler, Walter Damrosch, Sir Hamilton Harty, Ossip Gabrilowitsch, Mario Chamlee, Karl Krueger, Edward Johnson, Josef Lhevinne, Gregor Pia-tigorsky, John McCormack, Gaetano Merola, Alfred Hertz, Leopold Stokowski, Serge Koussevitzky, Mary McCormic, Albert Spalding, John Charles Thomas, Sergei Rachmaninoff, Henry Hadley, Arturo Toscanini, Nikolai Sokoloff, Anna Case, Elizabeth Rothwell, Dusolina Giannini, Charles Hackett, Mischa Levitzki, Armand Tokatyan and Duchess d'Andria.

Programmatic details are to be published shortly. They will be good news for numerous musicians, many instrumentalists here having lacked engagements for a long period.

That broad efforts are being made here to keep the "home-fires burning," depression effects notwithstanding, was demonstrated at the last Philharmonic Orchestra concert, when Rodzinski introduced the recently formed Civic Chorus, which is to function regularly as the official auxiliary to the instrumental ensemble.

In keeping with the spirit of the season, the twelfth pair of programs commenced with the prelude to Wagner's Parsifal. The chorus then intoned John Alden Carpenter's Washington memorial cantata, The Song of Faith, eliciting rousing response from the audience. The vocal group sang with good tone quality and secure pitch. Fine preparation and enthusiasm were convincingly intimated during a second première performance, that of Constant Lambert's excursion into Latin-Americanized jazz based on the Sitwell poem, Rio Grande. This, too, was welcomed with no uncertain applause, honors being shared by Isle Rodzinski, who rendered the difficult piano part with brilliant ease, and Kathryn Killian, to whom the alto solo had been entrusted. Particular ovations went to R. D. MacLean, veteran Shakespeare actor, who spoke the narrative invocation during the Carpenter opus. Conductor Rodzinski took occasion to introduce also his able collaborator, Joseph Adam, who had guided the preliminary practice work of the vocal group.

Altogether, it was a veritable Easter basket of a program, containing "eggs" to suit every one's preference of "color." For, after intermission, appeared that local favorite, John Charles Thomas, singing stirringly the Credo from Verdi's Otello. Once more attention was centered on orchestra and leader, when he projected a superlatively vivid vision in sound of the second ballet suite from Ravel's Daphnis and Chloe. Then the American baritone returned and delighted his listeners with such songs as, Ruhe, meine Seele by Richard Strauss, Ständchen by Brahms, and Ein Ton by Marx. Orchestration had been arranged by Wesley La Violette, of Chicago, and they proved effective and in keeping.

NOTES

A large following assembled at the Biltmore music room and derived much pleasure from the violin art of Josef Borisoff. The Russian artist gave a virtuoso program of orthodox calibre, including several of his own compositions, and was repeatedly encored.

Mary Carr Moore, composer of the official Fiesta opera, commissioned last year by the city, received another signal honor when awarded the first prize by the National League of Pen Women. The score is in suite form, and the composer will be a guest of

honor when it is premièred, April 25, in Washington, D. C.

Two days later, Dr. George Liebling will be the official guest at Long Beach, Cal., where the Municipal Chorus is to perform his Solemn Concert Mass, which made a strong impression last year when first given at the Sesquicentennial Celebration of the University of Southern California. Rolla Alford is to lead the performance this month.

Although busily teaching piano and composing, Dr. Liebling is finding time to pen his memoirs, which are to appear in book form. He was a pupil of Liszt and knew well such figures as Brahms, Grieg, Rubinstein.

Alfred Kastner, solo harpist of the Philharmonic Orchestra, who has been on sick-leave for several weeks, is back at his post. Under his aegis, the local chapter of the National Association of Harpists is holding worthwhile program meetings.

There remains, however, a temporary gap in the orchestra ranks owing to the indisposition of Alexander Roman, friend of the late Leopold Auer and Tschai-kowsky. The Slavic violinist has won a host of friends since coming here from New York a few years ago.

There are many who anticipate the return of Alexander Raab. The Hungarian piano pedagogue is teaching at the Chicago Musical College during the spring and summer, and will return to his regular winter domicile in Los Angeles by September.

B. D. U.

Juilliard Officials Attend Supervisors' Conference

The Juilliard School of Music, New York, was represented at the Silver Anniversary of the Music Supervisors' National Conference in Cleveland, April 3-8, by John Erskine, president of the School; George A. Wedge, director of the newly organized Juilliard summer school department; and Mabel Glenn, who will conduct courses in public school music at the summer session. Dr. Erskine made an address at the conference; and Miss Glenn presided at the official opening of the convention. Mr. Wedge, who in arranging the curriculum for the Juilliard summer school has laid out courses particu-

TOSCANINI BATON BRINGS \$19

LONDON.—At an auction sale of effects belonging to the late Lionel Powell, English impresario, a baton used by Toscanini on his European tour in 1930, signed and dedicated by the maestro, fetched 5½ guineas. Among the other effects were a Steinway grand, played by many eminent artists, and numerous musical mementos. C. S.

larly for educators in music, was in attendance throughout the convention, representing his faculty members.

Musicians' Symphony Begins Concert Series

The Musicians' Symphony Orchestra, Stokowski conducting, gave the first in a series of five concerts at the Metropolitan Opera House, New York, April 5. The organization is composed of 200 of the best unemployed instrumentalists in the city. Lawrence Tibbett and Jeannette Vreeland were soloists in the second half of the program, appearing in Wolf-Ferrari's La Vita Nuova, with the Schola Cantorum, Hugh Ross conducting. A chorus of ninety, made up of the boys' choir from St. Paul's Church, Brooklyn, and the boys' glee club of Public School No. 63, the Bronx, assisted.

The second concert of the Musicians' Symphony Orchestra takes place on April 12 and brings John McCormack as soloist. The conductor will be Sandor Harmati. Other artists and conductors who have volunteered their services are Sir Thomas Beecham and José Iturbi, who will present the program on April 19; Dr. Walter Damrosch and Ernestine Schumann-Heink in an all-Wagner program, April 26; and Eugene Goossens, May 3, conducting a Bach three-piano concerto with Ernest Schelling and two other pianists to be announced later. Tickets at popular prices are on sale for individual concerts, or for the series, at the Metropolitan Opera House. Expenses of the concerts will be met by the Musicians' Emergency Aid and by the American Federation of Musicians, Local 802, New York.

Gena Branscombe Directs

The choral music of the recent Easter pageant at the American Woman's Association, New York, was under the direction of Gena Branscombe, who is the conductor of the choral group of this organization. Miss Branscombe also made all the instrumental arrangements for the occasion.

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RUMORED METROPOLITAN UNION WITH RADIO THRUSTS NEW PRESTIGE ON BROADCASTERS

Move Would Give Wider Powers to Officials Now Friendly to Musical Interests—Is This the Voice of America? Educators Urged to Assume Stand — Supervisors' Stage Contest for Young Musicians in Cleveland

By ALFRED HUMAN

Like most other aristocrats of the old school, Old Man Opera looks frayed and seedy these days. Cast off by his companions of sunny days Old Man Opera is peering into the face of each prosperous looking passerby and begging for the price of a new season.

You probably noted in these pages last week a dispatch from London headed "Radio Saves London from Operalless Season," and telling how the British Broadcasting Company had come to the rescue of Covent Garden's season of Wagnerian performances. By a coincidence the theme of our comment in the same issue concerned the British broadcasting system. By a further coincidence this week we can report that Columbia and the British broadcasters have just concluded an arrangement to interchange programs.

But we left Old Man Opera on the curb looking for handouts. This amazing spectacle has forced the attention of the musical world on our broadcasting companies. The shameful plight of the Metropolitan may thrust the role of Good Samaritan or that of Mephistopheles—just as you look at the question—on the National Broadcasting Company. The B. B. C. has shown the way.

At this writing it seems fairly certain that radio and the Metropolitan are to enter an alliance. Hereafter the performances of Wagner, Verdi, Mozart, et al are to enter the American home as part of the ether tabloid.

Like it or not, the long awaited angel of musical democracy, strange looking varmint, has perched on our sill and is now trumpeting the arrival of opera-for-the-people. Well,

it's better than the wolf, if you know what we mean.

Wagner, Verdi, Mozart, cannot harm the public and we are positive that they cannot harm the broadcasting officials. In fact, we would rejoice in the official adoption of opera by the broadcasters because we have a notion that a taste of operatic frivolity will do the broadcasting officials good. They are far too serious in their attitude toward life: one dreary procession of shudder stories, contests, specialists, with a handful of good musical events thrown in for Sundays and holidays—and almost invariably at the expense of the advertiser.

Opera will saddle a new sense of responsibility on the broadcasters. The whole institution will shine in the lustre of the added respectability. More authority will probably pass into the hands of the few officials who have a true conception of music and allied civilizing influences. These officials have been downcast and down-trodden ever since radio reached its present growth.

The increasing devotion of the companies to worthy musicians, good music, and now the approaching possibility of a physical alliance with the Metropolitan, means that the broadcasting studios may yet be purified of the scent of the tabloid.

When the tabloid, the cheap vaudeville mentality, is finally whipped out of the studios the American home will profit and broadcasting will be able to fulfill its rightful destiny in this country.

Leicester Square and Broadway Prepare for the Day

Was it not Bismarck who remarked that the one tremendous fact in world relations is

the common language of Great Britain and this country? Broadcasting has bridged the continents so successfully that international programs are commonplace, at least on paper. The truth of the matter is that foreign broadcasts look better in the advance notices than they sound to the ear. But this is only a temporary condition; every week brings fresh progress.

Last week the Columbia Broadcasting System announced that an interchange of programs will be undertaken with the B. B. C. during April, May and June, beginning April 14. The spirit of the enterprise will be to provide a background of understanding by dwelling on certain cultural, educational and entertainment phases of the two nations.

Columbia will send a program describing school life here, while the British Broadcasting Company simultaneously responds with an exposition of British school life. In another program the British music and poetry of the pre-Revolutionary period will be heard here, in exchange for a demonstration of New England literature and music. Another interchange will be devoted to college life. The lighter aspects of entertainment—vaudeville and musical comedy—will be represented by the Britishers' program, Leicester Square, and the Columbia offering, Broadway.

As American music of the transcendentalists' era of New England was purely derivative, it does not seem that our native musicians will have a large representation. Perhaps there is a method in this apparent neglect of the music of both countries; anyhow, we have heard so many substantial British musicians in our concert auditoriums this year that we need no further earnest of the Britons' musical amity.

The experiment sponsored by Columbia and the British government monopoly is so important in its scope that we must remain content for the moment. Eventually these international programs, we trust, will assume a more spontaneous character. Hand-picked, carefully arranged good will programs are vital at this stage but a little later we will not have to be so self-conscious and deliberate. We will be able to tune in at will to a B. B. C. symphony concert or a Leicester Square, while Liverpool or London listens to Taylorized opera, the tooth-paste twins, or Lady Kate.

On second thought, dear Columbia and NBC, defer that day. We are slightly ashamed of some of our broadcast material and we want to keep the matter a secret in our own family circle until we clean up the house a bit.

Where the Music Teacher Stands—and Stands

If we were not acquainted with many members of the Music Teachers National Association, we might come to the conclusion that this organization is not alive to radio, perhaps the most potent cultural influence in this country. We know that Karl W. Gerkens, editor and vice-president of the association, and many others are deeply concerned with the broadcasting situation.

Officially, however, we do not find that the music teachers have assumed any definite stand, apart from applauding Peter W. Dykema of New York, Ernest Fowles of London, and perhaps some other educators who have spoken sharply, insistently and intelligently on broadcasting. We have searched through the 235-page record of proceedings of the association and find, we regret to report, no paper, no committee, no extended comment on the subject. This omission is regrettable because everyone in the musical profession recognizes the dominant character of the influence of radio. To be sure, the topic was treated by some of the speakers. Leo C. Miller, of St. Louis, remarks "What a tremendous influence the radio could be, if properly used," and other paper-writers hold similar views.

The organized music teachers, like most

ON THE AIR



MARGUERITE MYRIALD,

lyric coloratura soprano, has returned to America after a European tour. Miss Myriald is now singing in many concerts. She recently broadcast over WNYC.

all other organizations of musicians, have stepped too softly and timidly, we believe. Actually these bodies exert more influence than they have yet realized. By expressing themselves clearly and forcibly, they might help to mobilize public opinion. Millions of music students and others would listen quite respectfully. More important from the practical side, the broadcasters would heed that voice, speaking as it would, for the chief prop and support of broadcasting: our old friend, the American buyer. A million or so are deeply interested in good music. Ernest Fowles' words on the radio are worthy of reproduction. This astute pedagogue in his paper, "An Englishman Looks at Music in America," read before the Music Teachers' Association, speaks of the radio habit in this country:

Ears That Hear Not

"In every city I have visited I have observed the use of radio as a mere habit—like chewing gum, and as significant to the spiritual health of the people. . . . It is used as a background to conversation. In house after house I have heard my good hostess say, 'Put on the radio.' When radio started I literally jumped for joy. I said to myself, now here we have something that will help the people to learn to listen, something with which to train their ears. In radio you must listen or you hear nothing. Here was something which would supplement the efforts of all the aural teachers. People would be

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SEASON 1932-1933

forced to listen and listening would become an international habit. Alas! Mankind has a peculiar facility in evading the obligations of idealism. It is doing this with radio and with the most astonishing success.

"I cannot conceive of any subject fraught with greater importance to the growing young of this country. You music teachers are engaged in the arduous task of at-tuning the ears of people to sane habits of listening. They, on their part, are busily occupied in de-tuning the very sense required for the intelligent reception of music."

"... One of the new duties of the music teacher is to teach the intelligent use of radio."

Incidentally, during the week one event was a national contest for school children, described elsewhere, calling for accurate and analytical listening. That is a step in the direction indicated by Dr. Fowles. However, one contest and two or three "courses" a week or one annual contest, will not suffice as a substitute for a real directive, planned campaign over the networks. In time of course, our musicians will act. They will be forced to act to protect their profession and their livelihood. We are confident that the network officials would gladly work with our leading organizations.

"We Give Them What We Think They Like"

"Is this the voice of America?" asks Anne O'Hare McCormick in one of her thoughtful articles in the New York Times Magazine, "or is it the commercial broadcasters' idea of what America desires to hear?"

"Probably it's both. 'In England, in Europe generally,' explains an American program director, 'the broadcasters put on the air what they think the public should have. Our way is to give them what we think they want.'"

The jazz tabloid editors gave their readers what they thought they wanted: crime, sex and sensation. For an insight into this type of mind we would urge you to read Gavreau's autobiographical story of tabloid journalism, *Hot News*. He was the creator as well as the victim of this kind of "journalism" which he describes with terrible truthfulness and self-damning candor. This disagreeable but important book will give you insight into the roots of mob entertainment and the subtle relationship between broadcasting and tabloid "journalism." Not that broadcasting of this brand is as vicious as tabloidism. But it bears the hoofprints of the same vulgarities. And the radio reaches a larger audience.

Mrs. McCormick agrees in her fine summary that the best of American broadcasts are without equal anywhere. As she puts it: "We make new highs, but we also make new lows; and we stay in low most of the day. The public in general, including the broadcasters, is perfectly aware of the below par average of the worst ballyhoo and drivel, but with characteristic optimism it keeps pointing to the high scores."

Today's Trend

The writer states that "the demand now is for more classical music and less jazz; the heyday of the crooner is over."

The writer is correct in most of this comment, we believe. The "demand" is unquestionably for better music, but jazz is by no means dying; it has simply altered its name and form slightly, to suit the duller sobriety of this era of our country's katzenjammer.

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RADIO IMPRESSIONS OF A WEEK

As Lawrence Gilman observed (with alarm), Philadelphia is becoming the nation's music center. Chicago may question this statement, but it must be conceded that some excellent symphonic programs are originating in the cradle of liberty. . . . Stokowski last Saturday in his all-American program over WABC. . . . That was a non-compromise program with a vengeance. Contemporary music from the Left, the Right, Griffes, Cowell, Powell, Gruenberg, Copland, Dubinsky, Bennett, and Piston. . . . We have heard one listener's comment: "A revelation! I never knew such beauty existed in the music of Americans." Another comment: "Atrocious! Stokowski should be deported to Russia!" . . . But he does not happen to come from Russia, besides, how about the composers? . . . The truth is somewhere between these poles. The music was diverting, some arresting, some magnificent, played in the best manner of the Philadelphia Orchestra. . . . Conductor Stokowski has a pronounced accent, of Albion-Slavic flavor. . . . Broadcasting seems to have filtered out most of the Walter Damrosch lingual alienism, but the radio voice of the Philadelphia master has been growing in foreign raciness. . . . It is heartening that a radio concern should father such a distinguished series: Philco, of Philadelphia. . . .

Cesare Sodero, who recently returned to the scene of his former triumphs, the broadcasting studio, conducted a Haydn birthday program over WJZ. . . . Sodero's offerings included parts of the Surprise symphony, The Seasons, with the competent collaboration of Amy Goldsmith, soprano; Harold Branch, tenor; Theodore Wegg, baritone.

Anna Case, now that she is beyond the sphere of engagements and other mundane needs, has demonstrated that her voice is better than ever and peculiarly well adapted for broadcasting. . . . Mrs. Mackay sang on the Knights of Columbus hour with Charles Hackett, the same reliable Hackett, over WEAF. . . .

The ten questions covered in the National Music Discrimination Contest, sponsored by the Music Supervisors' National Conference, held Wednesday over the NBC network, included these points: The style of a composition, such as classical, romantic, impressionistic, or modern. (The young musician listener underlined the correct word.) . . . He was also challenged to name a possible composer for the piece performed; also to define the form: sonata, three-part song form, rondo, theme with variations. He was further asked to distinguish various types of voice, difference in an art song, a folk tune and an operatic aria. As the final question

the orchestra, conducted by Dr. Walter Damrosch, performed an unfamiliar composition and the listener was invited to suggest a suitable name, and his reasons for the suggested name. . . . Only youngsters in Cleveland at the time of the contest were eligible for the scholarships, good for any summer study camp. . . . Next time, let us hope, this fine idea will be still more liberal in its scope. . . .

Philip James and his Little Symphony, WOR, presented Basil Ruysdale, basso, the Green Jade and Laquer declaimer. . . . James' programs are still religiously kept to the same high pitch of excellence. . . .

Francesco Merli, new tenor of the Metropolitan, made an effective debut as Rhamdames in Aida with Elisabeth Rethberg in the name part in the Metropolitan's Saturday broadcast. . . . Carmela Ponselle's suave, velvety voice lent a new charm to the role of Amneris. . . .

Confidential whisper for the ear of Narrator Deems Taylor: If you want a slant on what certain artists think of talky-talk during the performances, slip behind some of the foremost singers who take part in the Wagnerian works while they are conversing in their native lingo. . . . Fair warning, though, D. T., be prepared for a shock. . . .

It seems ironic that the President, who is so enamoured of broadcasting, should happen to be one of the most inept of microphone speakers. . . . But Mr. Hoover is training now for a series of addresses from the White House, and so are all the hopefuls preparing for their appeals to the "peepul." . . . Some of the politicians will use the services of eminent soloists in the near future. . . . Presidential election means an increased use of radio sets. . . . new and larger programs. . . . therefore a joyous season is ahead for many musicians. . . .

A solution to the Rabinoff radio-music-with-a-set mystery reported in these columns two weeks ago, is offered by Lucy Mauer of Brooklyn: "No doubt Mr. Rabinoff is a medium and that the voices you heard in the Woolworth tower came from former members of the Boston Opera Company which he directed. . . . The gentleman himself blushing denied the suggestion. "Besides," he added, "the quality of the music is decidedly radioesque." . . .

Theremin's demonstration concert of his new ether-wave instruments drew a number of distinguished musicians to Carnegie Hall last week. . . . Also broadcasting gentlemen who are supposed to be negotiating for a series of network concerts built around the Russian who has exercised the animal kingdom static into agreeable musical tones. . . .

NETWORK OF NEWS

Jessica Dragonette is back on the air after a trip to Bermuda. An attack of laryngitis forced the popular NBC soprano to take a rest. . . .

Charles Fleischman, violinist, was guest artist on the Keys to Happiness program, March 26. . . .

The Poor Richard Club of Philadelphia has awarded its medal for meritorious service in radio to Milton J. Cross, of the National Broadcasting Company. . . .

David Guion's Arkansas Traveler and other American compositions were played by the United States Marine Band over an NBC network as part of a series, Learning to Know America's Music, in the National Farm and Home Hour. . . .

The Pickens Sisters and Andy Sannella were heard on the Club Valspar program, March 26. Harold van Emburgh, baritone, and an orchestra under the direction of William Wirges are regular features of this NBC broadcast. . . .

The 200th anniversary of the birth of Joseph Haydn was commemorated in a program of his compositions broadcast March 31 over an NBC network. Amy Goldsmith, Harold Branch and Theodore Webb appeared as soloists with a symphony orchestra under the direction of Cesare Sodero. . . .

Another Broadway actor came before the microphone in the person of Joseph Macaulay, baritone in the current musical production Face the Music. He was soloist with Leonard Joy and his orchestra on the April 1 Nestle program over WJZ and an NBC chain. . . .

Isham Jones and his orchestra, now under the exclusive management of the Columbia Broadcasting System, will be heard four times weekly under their new schedule. . . .

Jane Froman was the guest of Leo Reisman and the Pond's program on April 1. . . .

Ed Wynn, the newest recruit to radio from Broadway, has been engaged by the Texas Oil Company for broadcasts. Don Vorhees

and his orchestra and Graham McNamee will be heard with him on an NBC coast-to-coast network. . . .

Caryl Bergman, a former Ziegfeldite and now a member of the cast of Vincent Youman's current production, Through the Years, is presenting a series on WMCA. . . .

The soloist for the Bath Club programs during the week of April 4, was Willard Omison, tenor. The Rollickers Quartet and Frank Ventree's orchestra were heard with him. . . .

Harriet Lee started her new three times a week series, sponsored by the Edgeworth Tobacco Company, on April 7 over an NBC network. She is being assisted by a male trio. . . .

The Civic Concerts Service radio program March 26 had Mario Chamlee, concert and operatic tenor, as guest artist. . . .

Four Boys and a Girl, a novelty musical program, made its initial appearance before the audience of WJZ and affiliated NBC stations on April 4. It is directed by Frank J. Novak, Jr. . . .

Evelyn Simons soon will be heard over one of our large broadcasting stations in a script built exclusively for her. . . .

For the third time in as many weeks, compositions of Mrs. H. H. A. Beach were heard, station WOR, April 2. Ruth Shaffner, soprano, sang Beach songs; and the composer presented her own piano works. . . .

Henri Deering, pianist, will play on the NBC Artists Service Hour, April 27, from 10:30 to 11:30 p.m. Mr. Deering has been appearing in California recently in a series of concerts, the last of which was in Carmel on April 9. . . .

On April 19 Grace Leslie will appear as soloist on the Columbia Concerts Hour from WABC, New York. The contralto will sing an aria from Meyerbeer's Le Prophete with orchestra, three songs with piano accompaniment by Alice Griselle and a concluding selection with harp obbligato by Mildred Dilling, who shares the hour with the singer.



Kesslere

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"MR. EDDY is a splendidly equipped artist, with a fine stage presence and a baritone voice of beautiful quality; even register and a breath control that never lessened throughout a long and taxing program. A perfect legato, flawless diction and a distinction of style are other factors in making him one of the rising artists of his day."—Buffalo Courier-Express

"PERSONALITY in large measure, an excellent voice, admirably produced and controlled, and glowing dramatic temperament all are his. . . . An exceptional clarity of enunciation, fine diction in the different languages utilized in last night's program, ability to color the tone as he wills, and power to project over the footlights the mood of whatever song he sings."—Buffalo Times

"THE vocal organ is a rich one, of liquid, flowing quality and brilliance, and the singer's use of the voice is admirable. Listening to his interpretations, the auditor finds it in his heart freely to commend the baritone's accomplishments in the way of finished style, beauty of vocal utterance, excellence of diction and fine enunciation in the various languages he essays."—Buffalo Evening News

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GIESEKING



WALTER GIESEKING

"Dreams flowed from the finger-tips of Walter Giesecking yesterday as the giant German pianist played at Philharmonic Auditorium. And Walter Giesecking has no peer."—Charles Daggett, *Los Angeles Record*.

"One hesitates in this day of casual superlatives to call any pianist a genius. There are so many very good pianists, it is often difficult to tell where excellence leaves off and genius begins. But such difficulty does not exist in the case of Walter Giesecking. Towering head and shoulders above all save a handful of musicians, Giesecking inspires one with the certainty that here is a truly great virtuoso."—Paul S. Nathan, *Oakland Post-Enquirer*.

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Giesecking's Seventh American Tour Starts January, 1933

• RESERVE YOUR DATE IMMEDIATELY •

SAID OLIN DOWNES

in THE NEW YORK TIMES, FEBRUARY 22, 1932

It has been some seasons since Walter Giesecking established himself in this city as one of the pianists who stand in a significant place, wholly their own, among leading virtuosi of this period, but it appears as merest statement of fact to remark that on no previous occasion in New York has Mr. Giesecking given such an absorbing and impressive performance as he did last night in Carnegie Hall.

He has always been an artist of rare sensitiveness, who cultivated a style wholly denuded, as it might be put, of the pianistic excesses of the so-called "romantic" school. Mr. Giesecking does not thunder and lighten. He does not attempt to imitate an orchestra or to deafen and awe the listener by his speed and power. Nor is he a parlor poet poseur, or sentimentalist. First of all he senses, and knows, the exact sonorous limitations of his instrument. He keeps within these limits, with such a wealth of nuance and variety of color that he can make a dozen climaxes within the limits of many a pianist's one. Yet he is not a miniaturist. He is a musician of consummate skill and a sense of proportion which gives his art a beauty and eloquence which lingers with a singular distinctness in the memory.

"Mr. Giesecking is a profound thinker and student of his art, but his thinking is the vehicle of poetry and beauty, and his obviously meticulous examination of every note of a score never results in pedantry. On the contrary, the phrasing is of the most expressive sort and Mr. Giesecking's treatment of problems of tempo and rhythm are worth careful study in themselves. His treatment of tempo and phrase is no less striking in Bach than in Debussy, but those who pride themselves upon intimate comprehension of Debussy's "impressionism" and freedom from the iron confines of "beats" and "bars" should have listened to every pulse and measure of the "reflets dans l'eau" last night; or to the following piece, the "Poissons d'or," in which extreme exactitude in following the composer's indications was tempered by an accompanying intuition for the intention that the creator of the music could only partly express by signs on the printed page. For in these compositions there was not a measure which a metronome could have ticked, and hardly a beat in a measure which did not have a free, very subtle, but natural and unexaggerated ebb and flux of its own.

The listener last night was first of all absorbed by the music. When it was over he realized how much he had learned. Mr. Giesecking had an admirably assorted program. He began with the Bach English suite in D minor, played in the most admirable eighteenth century style, with delightful clarity, animation, finesse, and in tonal proportions ideally just to the music. It was not by means of sonority that Bach achieved the wonder of music composed for an instrument much feebler in vibration than the piano-forte, but by the beauty of the tonal design and the wealth of implication in the music.

Bach was followed by the Beethoven A major sonata, op. 101, in which again, the sensitive proportions of Mr. Giesecking's playing were especially fortunate. If he had played opus 106 or 111 he would doubtless have used broader brush-strokes. In the A major sonata he conveyed all of Beethoven's fantasy and feeling without once forcing a tone. But this does not mean that the fugal developments of the final movement lacked vitality, dramatic development or rhythmical power.

It would be a pleasure to dwell upon the exquisite simplicity of each one of the Schumann "Kinderscenen." The too-well-known "Traumerei" was ravishing because of its rare simplicity and mood. But this was only a single moment in a performance of enchained beauty and mood that Mr. Giesecking gave every one of the thirteen little pieces. They are very dangerous to play, because of the imagination, the intimacy of feeling, the delicacy of touch required, but the audience applauded these performances, very justly, longer than most of the other performances of the evening. And this in the spaces of Carnegie Hall.

Of the Debussy pieces which made the final group on the printed program, mention has been made. They were preceded by the Chopin "Barcarolle" and "Berceuse"—not unfamiliar music and not played in any way that attempted the unusual or extreme. But the spell of the music lay heavy, and this was done by the eloquence of the instrumental song, the glamorous pedal effects, the finish and resource of Mr. Giesecking's pianism, and the conception which, in the case of the "Barcarolle," made of it the dramatic and deep-tinted nocturne that it is.

Throughout the program Mr. Giesecking was exceptionally and completely in the vein. His performances are always those of a musician sincerely and manifestly enamoured of his art, which he invites his audience to enjoy with him. Last night everything aided him. An audience that overtaxed the capacity of the hall did him homage.

the GREAT!

NEW YORK

"In regard to clarity and transparency of tone and revelation of detail Mr. Gieseeking provided his hearers with some memorable playing."—F. D. Perkins, *N. Y. Herald Tribune*.

LIMIT ON MODERNITY IS SET BY GIESEKING AT CONCERT.

"When it comes to Debussy one is tempted to exclaim: there is only Gieseeking."—Pitts Sanborn, *N. Y. World-Telegram*.

"One is apt to discredit and even resent epithets like 'the greatest pianist of the 20th Century' or 'the world's foremost pianist!' But in the case of Walter Gieseeking, the acclaim that preceded him seems justified."—Gustav Davidson, *Daily Mirror*.

"Carnegie Hall was filled last evening when Walter Gieseeking gave one of his rare piano recitals. He was in most brilliant form."—Grena Bennett, *N. Y. American*.

"Exquisite of detail and beautifully molded was the playing of Walter Gieseeking in his piano recital in Carnegie Hall last night."—Oscar Thompson, *N. Y. Evening Post*.

"Walter Gieseeking's piano recital in Carnegie Hall last evening afforded much enjoyment and furnished abundant food for comment. Broadly viewed, the recital was noteworthy because it demonstrated how much variety and beauty a pianist can produce without at any moment beating the instrument into jangling protest or performing any of those prodigious feats of speed, fingering or flaming tone which are grouped under the all pervading adjective 'brilliant.' One had only to concentrate attention on two numbers to perceive that the essence of Mr. Gieseeking's art last evening was a largeness of vision, calmness of mood, sensibility, and technically a masterly employment of the gentler touches with expert pedaling. He played Beethoven's A major sonata, opus 101. It was piano playing uncommonly delicate and admirably proportioned in itself, but it was more than that. It was an enchantingly poetic reading of one of the most romantic works in the literature of the piano."—W. J. Henderson, *The Sun*.

CHICAGO

WALTER GIESEKING GIVES MEMORABLE PERFORMANCE OF DEBUSSY NUMBERS, SAYS GUNN. DELICATE CONTRAST OF POWER FEATURES PIANIST'S PLAYING.

"Walter Gieseeking, whose command of the softer inflections, the subtler nuances and of that new world of acoustic effect, which the modern French composers discovered assures him a distinguished place among the great pianists of the present, played in Orchestra Hall yesterday afternoon. Gieseeking controls so many delicate parallels of contrasted intensities that the older classics take on the quality of tonal bas-relief. If one can picture living sculpture but slightly raised against an imagined background moving in an ordered and rhythmical pageant, his Bach and Scarlatti might be visualized."—Glenn Dillard Gunn, *Chicago Herald & Examiner*.

PIANO SKILL OF GIESEKING WINS PLAUDITS. HE REVEALS HIMSELF IN NEW LIGHT AT SUNDAY RECITAL.

"In his piano recital at Orchestra Hall yesterday afternoon Walter Gieseeking realized all the musical finesse that has been ascribed to him by adulatory commentators of two continents."—Eugene Stinson, *Chicago News*.

GIESEKING THE HIGH LIGHT OF BRIGHT CONCERT.

"Walter Gieseeking was the high light of a particularly bright concert of the Chicago Symphony Orchestra. . . . A gratification at once vivid and delicate it was to listen to Gieseeking's Mozart. . . . Mozart's skill as a master craftsman enabled him to do the thing precisely as it ought to be done, and Gieseeking could interpret it."—Karleton Hackett, *Chicago Evening Post*.

PITTSBURGH

"Gieseeking is the finest musician among great pianists of the day."—*Pittsburgh Sun-Telegram*.

"One word describes Walter Gieseeking, superb. He duplicated last season's performance and again he had us all on the edges of our chairs. That's a pianist, not a technician, and he made Mozart marvelous and not a torturous experience, and he put drama into the Strauss 'Burlesque.' There are only two or three pianists we'd care to hear season in and season out, and Gieseeking leads that list."—Harvey Gaul, *Pittsburgh Post*.

GIESEKING WINS AT DEBUT HERE IN SOLOIST ROLE

"In greater numbers than ever before this season, music lovers flocked to Syria Mosque last night to hear the superlative piano playing of Walter Gieseeking, who appeared for the first time as soloist with the Pittsburgh Symphony Orchestra. Certainly he is far and away the most distinguished artist that has ever appeared with the local orchestra and his performance last night further demonstrated that he is one of the few outstanding pianists of the present day."—Ralph Lewando, *Pittsburgh Press*.

HOUSTON

PIANO OFFERING OF GIESEKING GAINS PRAISE.

"Gieseeking's technique is flawless."—Eleanor Wakefield, *The Post*.

TORONTO

GREAT ARTISTS ALL EMBODIED IN GIESEKING. PIANIST DISPLAYS VARIED CHARMS IN PROGRAM LIKE COMPLETE STORY OF MUSIC.

"Such is Gieseeking—a pianist you could never weary of listening to. Gieseeking with a touch that has a thousand shadings and a temperament as wide and understanding as Shakespeare's own."—Edward W. Wodson, *Evening Telegram*.

DISCRIMINATING AUDIENCE ENTHUSES OVER DELIGHTFUL PROGRAM

"Walter Gieseeking played last night to a gathering of Toronto's finest and most discriminating musicians who followed his masterly program with almost breathless interest and who shouted, stamped and cheered him at its close."—*The Globe*.

GIESEKING PLAYS WITHOUT SENTIMENT. SINCERITY REPLACES FALSE ROMANTICISM IN PIANIST'S TECHNIQUE.

"His feelings are the feelings of the 20th century intellectual, no false romanticism, but sincerity."—Clement Hambourg, *Daily Star*.

DELICACY IS NOTABLE IN ART OF GIESEKING. GIANT GERMAN PIANIST EVOKES RESPONSE FROM MUSICAL AUDIENCE.

"Walter Gieseeking's art does not stamper—it consistently satisfies by playing of supreme perfection."—Pearl McCarthy, *Mail and Empire*.

CINCINNATI

"Gieseeking, of course, drew a crowd. The audience was in a festive mood in anticipation of the master pianist's performance, an event which to the musical-minded corresponds to Christmas or the Fourth of July."—*The Enquirer*.

GIESEKING TAKES HIS AUDIENCE BY STORM.

—Lillian Tyler Plogstedt, *The Post*.

"Gieseeking is one of the artistic world's most superb pianists."—*The Times-Star*.

LOS ANGELES

"That Ariel of the piano, Walter Gieseeking, played at the Philharmonic Auditorium yesterday afternoon and revived a dying art. Gieseeking is a true modern possessing a definitely classical restraint."—Isabel Morse Jones, *Los Angeles Times*.

CLEVELAND

"A well-nigh unequaled interpreter of Bach and Debussy."—*Cleveland Plain Dealer*.

BALTIMORE

"Mr. Gieseeking has evidently established a firm hold on New York audiences as his welcome was unequivocally cordial."—*The Sun*.

ST. PAUL

"Here is a real giant in the world of pianism."—*Pioneer-Press*.

BUFFALO

"A great pianist played last night in Buffalo. Those who were fortunate enough to hear him carried away an undying memory of exquisite music, music so beautiful that at times it bore one to the very portal of that kingdom where dwell the enchantments of sound. He is first of all the musician, a compelling artist whose message goes deep into the soul of his hearers."—Mary M. Howard, *The Times*.

WALTER GIESEKING SUPERB—NOTED PIANIST WINS NEW LAURELS IN ELMWOOD HALL RECITAL—CAPTIVATES AUDIENCE.

"The art that conceals art cast its subtle spell over those who gave ear to the performance of Walter Gieseeking, pianistic genius, Monday evening in Elmwood Music Hall."—Edward Durney, *Buffalo Evening News*.

ST. LOUIS

WALTER GIESEKING DELIGHTS AUDIENCE: FLEW TO ST. LOUIS: GERMAN PIANIST MAKES FIRST AIR TRIP TO KEEP ENGAGEMENT HERE.

"Walter Gieseeking, the German pianist, appeared in the Odeon last night under the auspices of the Civic League and once again demonstrated to a St. Louis audience the great musicianship which stamps him as a master interpreter of the composers of the classical, the romantic and the modern schools."—Hume B. Duval, *Globe-Democrat*.

OTTAWA

GLORIOUS CONCERT BY THAT SUPER-PIANIST GIESEKING.

"Glorious, beautiful, marvelous, superb! These were adjectives heard on all sides last night from the throngs which lingered in the Glebe Collegiate, loath to leave after hearing a whole program from Gieseeking, super-pianist, and half a dozen recall numbers as well. Gieseeking had triumphed, not by reason of advertising but because of the supremacy of his art."—Isabel C. Armstrong, *Evening Citizen*.

• GIESEKING PLAYS THE BALDWIN •

MUSICAL COURIER

Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.

Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: Circle 7-4590, 7-4591, 7-4592, 7-4593,
7-4594, 7-4595, 7-4596
Cable address: Muscourier, New York

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LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (in charge), 17 Waterloo Place, S. W. 1. Telephone, Whitehall 1957.
Cable address: Muscourier, London.

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ROME, ITALY—FRANCESCO PALLOTTELLI, Via Venezia 14. Telephone 44-249.

Amplification of the foregoing list will be found on one of the last pages.
For names and addresses of other American offices, correspondents and rep-
resentatives apply at the main office. European addresses will be furnished by
the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty
Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen
Cents at Newsstands. Back numbers, Twenty-five Cents. American News Com-
pany, New York, General Distributing Agents. Western News Company,
Chicago, Western Distributing Agents. New England News Co., Eastern Dis-
tributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne,
Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand
News Co., Ltd., Wellington. European Agents, The International News Com-
pany, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music
stores in the United States, and in the leading music houses, hotels and
kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of
the Advertising Department before four o'clock on the Friday one week previous
to the date of publication. The advertising rates of the MUSICAL COURIER
are computed on a flat rate basis, no charge being made for setting up
advertisements. An extra charge is made for mortising, patching, leveling, and
layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1925, at the Post Office at New
York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication.
These will not be returned, however, unless accompanied by stamped and
addressed envelope. The MUSICAL COURIER does not hold itself responsible
for the loss or non-return of contributions.

NEW YORK APRIL 9, 1932 No. 2713

Out-again, in-again Covent Garden Opera.

Vale, Ravinia Opera, and more's the pity.

Seed catalogues, robins and announcements of
coming European music festivals, prove that spring
is here at last.

The concert given at Carnegie Hall last Sunday
evening by Josef Hofmann for the benefit of un-
employed musicians, was a useful and noble con-
tribution on the part of that artist. It represented
his only public playing this season, and also one of
his rare appearances with orchestra. Hofmann is
a pianist of whom American concertgoers have not
heard nearly enough. His exalted art remains on
high. Why be so sparing of it?

In answer to Rosa Ponselle's useful suggestion
that New York City provide and maintain a munici-
pal opera house and company, Mayor Walker replies
that two or three years ago he would have supported
such a project, "but at the present time the city
treasury cannot saddle itself with new burdens." That
is an easy way out. The municipalities of Central
Europe, Italy, Russia and elsewhere across the
Atlantic (and even in South America) are as finan-
cially afflicted as New York, but nevertheless they
manage to subvert and keep up their local opera per-
formances, even if with certain economies in casts
and equipment.

Alas for the Common Man

Josef Hofmann suggests in an interview in the
New York Times the unwisdom of musical education
for the average student. It is his idea that the con-
servatories should save the world from an overplus
of mediocrity by a judicious selection according to
ability of those accepted for tuition.

At first glance the idea might seem to have worth.
That our land is full of struggling musicians unable
to make a living by their art is apparent. But then
is not the same thing true of lawyers and actors, of
doctors and carpenters? The advisability of denying
education to the ordinary person, particularly in a
democratic commonwealth, is questionable. Does
anyone wish to take the responsibility of saying to
a young and ambitious person: "Because you have
not a great talent, you may not develop your small

gift: because your voice is not sufficient to guaran-
tee you a concert or an operatic career, you may not
learn to sing well?" Suppose a youth who seems
excellently fitted for success as a mechanic prefers
mediocrity as a violinist. After all it is his business.
Education in this land of the free has ever been a
matter of desire and not of fitness. It might prove
a dangerous experiment to encourage this old *Kraft-
mensch* idea: the development only of the fit.

To say nothing of the fact that the conservatories
would in all probability cease to be if they were de-
prived of the tuition fees of these lesser beings.
And it has always been true culturally that the giants
came only when the general mass was stirred. There
might never have been a Shakespeare if there had
not been a Marlowe.

And what of the occasional bursting forth into un-
foreseen flower of some ordinary-seeming bud?

And what of having some teachers and schools
sternly refuse untalented pupils, while others eagerly
accept them?

The Hofmann belief is well meant and certainly
idealistic, but on the whole it hardly seems feasible
or practical.

New Hymns for Old

Each new era brings its characteristic rhythm and
this rhythmic expression of the epoch asserts a pro-
found influence on contemporary art. The ballads
of yesterday seem tame and sleepy to this genera-
tion of the two-four age, so the music purveyors to
the multitudes have pepped up the placid beat of the
older tunes to suit the new demand for a more alertly
nervous rhythm.

This demand for crisper beats is born in the breast
of the youngsters, hence it is not surprising to hear
"our colleges are clamoring for new hymns with new
appeals for youth."

The General Assembly of the Presbyterian Church
will approve of a new hymnal embodying this
rhythmic appeal to youth when the musical authori-
ties of that church meet at Denver in June. And
how will the hymnal be quickened in this appeal to
youth? Not by the intrusion of the two-four. The
tom-tom beat may be good enough for propelling the
feet, but when a structure is demanded for setting
texts of spiritual appeal the wise church musicians
turn to more reverent rhythmic framework.

For religious fervency coupled with vigor, melodic
and rhythmic, few masters have reached the plane of
the great reformer of music, Bach. Our Presby-
terian musical friends have heeded the call of the
master and gone back to his period for "a more mod-
ern rhythm." At the Atlantic City meeting of the
hymnal committee last week, the Reverend William
C. Covert stated that some 200 new hymns will be in-
serted in the list to be submitted for approval to the
General Assembly, many of these hymns being
similar to those in use in the Lutheran Church. Also
"the beautiful music of the German singing societies
has been utilized." If the hymn compilers allude to
the music inspired by the Reformation master they
cannot go astray; the bulk of the material used by
the *Sängerbunds* has always been high in quality.
But the *Sängerbunds* too, in their day, looked
around for rhythms to appeal to restless youth. Will
the compilers transplant this dated diluted type of
part-song?

All of which reminds one that the making of
hymnals and school music books is a highly com-
plicated institution in which art and competency are
not always the deciding elements. Hymnals, we
blush to say, are not always the fountain-heads of
inspiration; every composer and publisher knows
that more offenses are committed in the name of
worship than in any similar phase of the musical
art.

But time is the infallible winnower and the devout,
musically skilled maker of hymn books has a treasure
trove of churchly songs from all ages, including our
own. Religion and music are so akin that the twin
unite in all great scores.

Lyric à La Russe

New York had a week of Russian opera—Coq
d'Or, Boris Godounoff, and Khovantchina—given
by the Russian Opera Foundation, and the experi-
ence was picturesque and enlivening. Considering
the paucity of capital and consequent numerical cur-
tailment in chorus and orchestra, the performances
were of good standard and gave pleasure to large
audiences consisting mainly of the local Russian col-
ony and its ramifications. The average singing had
merit; the scenery was especially attractive. Rus-
sian opera has its fascinating features, and there
evidently are enough people interested in it in New
York, to warrant such an occasional enterprise as
that which functioned in the metropolis last week.

Architects for Opera

From the business side opera seems just as fan-
tastic as the hybrid mixture of arts which produces
the spectacle under the footlights. Seats filled and
crowds milling in the standee section; yet deficits.
Pilgrims flocking to performances; fanatics discuss-
ing, watching, hearing, weighing every element of
the opera and the executants; more deficits.

In a country committed to mass production of
commodities such a spectacle must seem fantastic.
It is an axiom of business men that the cost of a
commodity is determined by the methods of produc-
tion, distribution and the extent of demand. We can
excuse the average American, therefore, if he feels
bewildered by the seeming disregard for economic
law in the business of giving opera in this country.

He does not always understand that the seemingly
disproportionate size of the chief expense, the prin-
cipals' salaries, is in itself the development of an in-
volved economic law. Singers, conductors and the
other producers of opera are paid lavishly because
the opera houses of the world are in competition for
their services. They are usually worth rich compen-
sation because their labors make the performances
possible.

Yet it may be impossible at the Metropolitan to
meet the requirements of these makers of opera if
there are to be no voluntary contributions made by
the social patrons who bask in the glamorous rays of
the institution. In a word, the boxholder should
help foot deficits and thereby make opera possible.

As the boxholders are balking in New York and
elsewhere, the future of opera seems uncertain.
Clearly the solution rests with the boxholder. But
he says he cannot pay and we have to believe him.

The next step would be to place the situation be-
fore the ordinary seat buyer. Here we come to the
iron fact that if every seat of an opera house like
the Metropolitan is sold at seven or eight dollars each
there is still a deficit.

The physical limitations of an opera house defeats
the cause of opera: a row or so of choice boxes, a
relatively few choice orchestra seats, and insufficient
space for the multitudes. The total elimination of
boxes has been advocated but such an innovation
seems visionary at present. Let us retain the thrones
for the mighty for the nonce, but provide new facili-
ties for seating the multitudes. We do sorely need
new architectural ideas in opera house construction,
like those embodied in Chicago's magnificent struc-
ture, to fit the needs of the new democracy in music.

The motion picture producers had a similar prob-
lem which they met by erecting a new type of struc-
ture, the modern film theatre with its fine sight-lines,
broad aisles and commodious seating arrangements.
In time opera producers must arrive at a similar solu-
tion. The opera house of tradition conceived for a
bygone age is one of the most obvious obstacles to
the creation of a new plan for opera in America.

Fighting the new spirit is futile. Opera must re-
vise its physical aspects in accordance with the new
age of radio and motor car. The singers and other
creators of this fascinating art will be among the
first to profit. Some short-sighted beneficiaries of
lofty fees may demur at first at an inevitable scaling-
down in salaries for the time being, but they will
have the satisfaction of knowing that the placement
of opera on a less fantastic basis will advance the
cause a hundred—no, a thousandfold, in this country.

Ravinia

It is to be deeply regretted that grand opera will
not be presented at Ravinia this coming summer.
Louis Eckstein has borne the major part of the
deficit of each year for a long time, and this season
he believes that he cannot further meet the demands
made upon him. His reasons are adequate and jus-
tifiable, though the lack of opera at Ravinia will rob
Chicagoans of one of their outstanding entertain-
ments and deprive many opera artists of the pleasure
and income they have derived from singing in the
theatre in the woods, and living in bucolic surround-
ings.

Mr. Eckstein has done more for the musical cul-
ture of the lakeside city of the Middle West than any
other one man there. He has provided the citizens
with exemplary opera, staged and sung magnificently.

It is sincerely hoped that Ravinia opera will be
resumed in 1933, and the music lovers of Chicago
should rally to induce Mr. Eckstein to reinstate the
enterprise at that time.

Ravinia opera last year cost its guarantors \$279,-
829 for a season of ten weeks. Mr. and Mrs.
Eckstein bore \$187,884 of the deficit, while other
guarantors met the remaining \$91,945. Receipts de-
clined eighteen per cent from 1930.

VARIATIONS

By Leonard Lieblich

Locale, Philadelphia. Scene, Metropolitan Opera House. Date, March 31, 1932. Occasion, world premiere of a "ballet-symphony" called "H. P." Scenario by Carlos Chavez and Diego Rivera (the latter being also the designer of the scenery and costumes). Producer, Philadelphia Grand Opera Company. Conductor, Leopold Stokowski.

My journey to Philadelphia was well repaid by H. P., a fantastic but purposeful "story" set to music that suits its subject.

There are four scenes. H. P., dark skinned, symbolically decorated male figure, comes before a plain boxed scenic set and does angular evolutions denoting the stark grimness and power of human energy surrounded by mechanistic forces. The curtain rises and discloses a ship's deck on a vessel bound for the tropics. The vigorous sailors and officers are energetically engaged in customary marine duties. The warm latitude is reached, languor influences the men, nude Southern sirens (in tights) finny denizens of the water, and animated coconuts, pineapples, bananas and palms appear on the vessel. The men and officers succumb to amorous dallings with the sirens.

The next scene is in a tropical harbor town, pictorially Latin, and with peace and plenty triumphant. Luxuriant coloring. Animated crowds. Music and dancing, with fruits, cotton and other indigenous flora joining in the choreographic diversions. The ship is loaded with the Southern products and sails away to the North.

A mechanistic view is the final picture, with outlines of great wheels and other paraphernalia of engines, building, materialistic manifestations of all kinds, including a huge indicator showing the rises and falls in the stock market. Blue jeaned, visor capped mechanics do rigid steps and gestures. A solitary young flapper gyrates about, temporarily disconcerting H. P. and the cohorts under his command. The tropical vegetation and products, needed in the North, appear again and mingle with their affiliated elements. A general dance, denoting man's innate desire for the simpler life and the natural products of the earth, ends H. P., an opus which Mr. Rivera describes in the program notes as "not an exposition of ideas or propaganda for or against this or that point of view."

The average person might seem inclined—I was—to regard H. P. as very pointed propaganda against the tyranny of the machine age, and expressed with such directness and transparent symbolism that the intent is easily recognized. There is no particular novelty in the idea but its repetition has point and timeliness.

The choreographic setting was by Catherine Littlefield, and showed imagination and practical resource. Wilhelm von Wymetal, Jr., did the stage directing and with distinct success. Alexis Dolinoff was the H. P. personage, somewhat unvaried in action, but sufficiently restless and powerful, with a touch of forbidding tragedy. Dorothea Littlefield portrayed the gaily dressed Flapper and the joyously undressed chief Siren. Erich von Wymetal functioned as the Captain. Some of the other characters were called King Banana, Sword Fish, Ventilator, Gas Pump, Silver, Tobacco, Gold, etc.

Diego Rivera, a celebrated Mexican painter and decorator, achieved a skillful and suggestive creation with his share of the production. Impressionistically sparse with his actual material, he nevertheless made it realistically effective. The sky and water effects, the colorings and contrasts, the fanciful silhouettes and practical pieces, brought convincing illusion. He personally superintended the Philadelphia production. The composer, Chavez, was also present.

Carlos Chavez' music is mentioned last because it does not need extended description, for he has given this program annotation of it:

H. P. is a symphony of music that is in the very air and atmosphere of our continent. Music that is heard on all sides; a sort of review of the epoch in which we live.

It contains expressions that are natural to our daily life, without attempting to select the "artistic." Latin American and Anglo-American culture is giving this continent its own personality and flavor. Groups of people of diverse characters and regions, North and South, mingle constantly in the grand ferment of this, our American Continent.

That which the present moment has of strife and creativeness, that which in reality lives in the very air which we breathe, is what is contained in H. P.

Indian tunes and dances will be found in my music, not as a constructive base, but because all the conditions of their composition, form, sonority, etc.—by nature coincide with

those in my own mind, inasmuch as both are products of the same origin.

I believe that in art, the means of exteriorization used are distinct and proper to each manifestation of an individual mind, and that, in so far as these manifestations coincide with the manifestations of the national or universal mind, their means of exteriorization will coincide or differ also.

The Chavez score (which supplies music also while the four scenes are being changed) is a mixture of styles, simply melodious (with tango, rumba and other Latin dance rhythms) noisily modernistic, literally descriptive. The thematic subjects are appropriate, their treatment reveals facile craftsmanship. The tonalizing of machinistic sounds is accomplished with means similar to those employed in Pacific 231, Iron Foundry, Steel and other recent compositions (H. P. was written in 1926-27) that describe such matters. Stravinsky, too, has had his irresistible influence on Chavez, who alternates episodes of tremendous sound, with moments of lean orchestration, generous use of trumpet (as in Stravinsky's story of a Soldier) and interludes severely in the fashion of Handel and Bach, employing a classical theme and open contrapuntal amplification.

Chavez' music, if not strikingly original, illustrates his scenario faithfully, and brings out its contrasted harshness, dreaminess, energy and sensuousness. I found myself arrested and won by the score—even though I sat near the percussion battery and nine double basses which loomed gigantic between my line of vision and the stage.

Stokowski discovered H. P. on a visit to Mexico City not long ago, where Chavez fills the posts of conductor of the National Orchestra and director of the National Conservatory. He is self taught in composition and began his active creative career in 1918. Other works from his pen are The New Fire (a ballet) chamber music, Energia (for nine instruments), Los Cuatro Soles (ballet), a sonata for horn, etc.

At the Philadelphia premiere Stokowski, so the program book told, "contributed his services as an expression of his admiration for Mexican culture." He conducted with intense devotion, warmth and authority.

Much enthusiasm greeted the composer, painter, conductor and performers.

The Philadelphia Grand Opera Company is to be commended for its enterprise and expenditure in spicing its regular repertoire with the picturesque novelty from Mexico.

Preceding H. P. there was a performance of Ravel's L'Heure Espagnole, done in English, a performance without all the polish and lightness necessary for the fragile little work with its exquisite score. The singing company consisted of Charlotte Boerner, who sang charmingly, Ralph Errolle, Albert Mahler, Chief Caupolican and Abrasha Robofsky, the last named a very young man, who enunciated, vocalized and acted admirably as Don Inigo Gomez.

The most interesting experience for me in the Ravel work was the conducting of Sylvan Levin, a youthful member of the Curtis Institute, who handled his orchestra with precision, knowledge, flexibility and much taste in the matter of nuancing.

There are other European operas of the lighter kind which lend themselves more readily to English than Ravel's L'Heure Espagnole.

In his L'Heure Espagnole program notes Philip L. Leidy writes: "Ravel was born in France. . . . He has passed most of his life in or about Paris, and his environment therefore does not account for his deep predilection for Spanish subjects, as represented by numberless of his compositions."

To be exact, Ravel was born at Cibour (very near St. Jean de Luz, in the Basque region), located only a few miles from the Spanish frontier. The Basques, of mysterious origin, are as much Spanish in character as they are French. Ravel's early locale and his ethnology are sufficient explanation of his interest in Spanish music and rhythms and his skill in reflecting them creatively. Ravel has spent many of his summers in the Basque region.

I am in receipt of the attached from an earnest scholar and eminent pedagogue:

New York, April 3, 1932

Dear Variations:

In the last number of the Musical Courier, in your Variations, you mention a new biography of Mozart by Marcia Davenport.

I waded through some twenty-five biographies of Mozart before I wrote my Master Lesson on Mozart's works for the Musical Courier; it appeared on June 19, 1919, and went through four consecutive numbers of the Musical Courier.

You write: "In her Foreword the author emphasizes her intention of painting a portrait for the layman rather than for the musician, but at the same time she explains that she bases her narrative strictly on known facts and documents, and has supplemented those researches by visits to all of Mozart's domiciles and haunts, beginning with his earliest travels from Salzburg with papa Leopold; and accompanying him during his last sad days in Vienna, to the pitiful pauper's funeral, deserted by his friends, seen through to the grave only by the faithful little wife, Constanze, and the 'solitary old ghoul who lowered the cheap board-box into the poor-pit of the Marxer Friedhof.'"

If that is an example of Miss Davenport's accuracy, "based on known facts and documents" then I, for one, have not the slightest desire to read her book, for what she says, according to your quotation, is absolutely untrue. Mozart's wife, Constanze, never followed the coffin to the cemetery, because she could not, being in bed, at the point of death, delirious with fever, her illness having been caused by grief when her beloved husband died, and perhaps also because, as I wrote in my article on Mozart, "The stricken wife was frantic. She wrapped herself up in the shroud that covered the remains and hoped that she might thus contract the illness that smote him and die with him. She had to be dragged away and lay dangerously ill for several days." Further on I wrote:

"It was a stormy day in December. The rain fell in torrents, mingled with heavy flakes of snow. Six friends—among them his pupil Süssmeyer—gathered at the place of meeting; the way was long, the storm redoubled its fury; of conveyance there was none; they had to walk. While he lived they basked in the greatness which they knew was his and took great credit for their fineness of feeling. But now, one by one those would-be friends and mourners stole away from the little, sombre group and sneaked back home. Their hearts were small, their courage puny. When the bearers of the coffin halted at the gates of the cemetery and turned to look, they were alone. His body was thrown into the common ditch.

"A few days later Constanze, although not yet out of danger, left her bed and made her way to the cemetery. She



OPENING SCENE OF CHAVEZ-RIVERA BALLET
("H.P.," Premiered in Philadelphia, March 31.)

felt sure that a cross, a symbol, his written name would show her where the husband whom she had cherished lay at rest. She searched in vain; and then sought out the gravedigger in his little cottage.

"Please tell me," she asked the man, "where they have buried my husband? His name was Mozart."

"Madame," he answered, "I am newly come here. My predecessor died three days ago. If your husband was not interred in a reserved piece of ground it is impossible, now to know where his grave is. It has never been known."

What I wrote then is the truth, and you will find it corroborated by all biographers of Mozart.

With greetings,

Yours,

ALBERTO JONAS.

Humiliating as it is, the confession must be made that the misstatement should be credited to me and not to Marcia Davenport. When I had read all but three of the 381 pages of her Mozart biography—400 pages with the appendices—this department had to make a last minute flying leap for the press, and I turned to page 381 and read the final fifteen lines, so that my review might end with what the author said about Mozart's death. I found this:

What of the pitiful funeral in the *Stefanskirche*? What of the important Baron Swieten who came back into their poor world from his great one to arrange for the third class (pauper's) funeral, for eleven florins, twenty-six kreutzer, that Constanze paid? What of the straggling little group—Süssmayr, Swieten, Salieri—that gathered in the chapel to hear the corpse blessed, and then, huddling under their umbrellas, to leave it halfway to the burial-ground because the weather was too bad to endure? What of the wild rain and sleet that beat down on the cheap board-box? And the solitary old ghoul who lowered it into the poor-pit in the *Marxer Friedhof*? He knew that its contents were no different from the other lumps of dead unwanted clay. But the music is alive!

My biographical reading about Mozart extended back to my student days before encountering the Davenport book, but I did not completely remember the Jonas essay of eleven years ago. I assumed therefore that Constanze had accompanied Mozart's body to the grave, although in the first of the Appendices, Mrs. Davenport tells specifically that Constanze threw herself on the death bed of Mozart, fell into hysteria, and "did not go to the church or to the grave."

However, Mr. Jonas in starting this question, has thrown even more confusion into it, for he says that a few days after Mozart's death, Constanze made her way to the cemetery, and was told by the digger that his predecessor had died three days before and therefore the grave could not be discovered. That was in 1791.

On the other hand, Marcia Davenport (appendix No. 1, page 384) declares: "In 1808, evidently in expectation of leaving Vienna, Constanze went for the first time to the *Marxer Friedhof* and asked to see Mozart's grave. The sexton who had put the body into a mass-grave seventeen years before had died, and there was no other way (as the mass-graves were dug up every ten years) of identifying the spot where Mozart was buried. No one had thought to order a cross or a marker for his funeral."

Was Mozart's pupil named Süssmeyer, Mr. Jonas? Mrs. Davenport gives it as "Süssmayr." Baker's Dictionary of Musicians says "Süssmayer."

And, Mrs. Davenport, are you sure that the mourners huddled under umbrellas? The use of the umbrella was not general in 1791. In England, as late as the middle of the eighteenth century, men who carried an umbrella were looked upon as effeminate.

In spite of all this quibbling, however, I still regard the Davenport biography of Mozart as a fascinating and instructive book and I think that Mr. Jonas should change his mind about not desiring to read the volume.

Sol Hurok, New York impresario, let loose a deadly blast in his Philadelphia Public Ledger interview, as of March 30. The explosion is directed against antiquated opera companies. (Which ones could he possibly mean?)

He extols the Philadelphia Grand Opera Company for its "stimulating record of progress," gives deserved praise to Mrs. William C. Hammer, and selects that city and its public as being more ready for and appreciative of grand opera than any other community in America. The Philadelphia performance of *Wozzeck*, says Hurok, "was a signally important notice that opera must key itself to the twentieth century. He continues:

Opera has not entered its decline. The economic depression has not affected it. But the victoria was left behind decades ago and people today are traveling by airplane. There is a matter of synthesis involved. Opera must get in tune with the cylindrical elan of our time. It must find a voice in its present era.

In Philadelphia we are experiencing our healthiest approximation of the lyric stage. This is a machine age and opera must forego its long and silly expository discourse and keep pace with the motor-driven vehicle. The world must look

to the great song that America, emerging and stretching its arms from adolescence, must some day sing.

Grand opera is not dead, but its incrustated traditions are obviously undergoing the pangs of dissolution. The problems facing such institutions as the Metropolitan Opera and the Chicago Civic Opera companies are simply symptomatic of a new order with which a reckoning must be made.

Undoubtedly conventionalized grand opera is today something of a cripple. Deadwood and outmoded methods must be swept aside. The lyric drama must be re-dressed, re-staged and re-lighted; I don't mean a piecemeal reform, but a comprehensive and sweeping revolution.

Punchful words, and the snappiest of them are that "opera must get in tune with the cylindrical era of our time."

By the way, Sol, what is the "cylindrical era of our time?" Should opera sound like a cylinder? Some persons think that is what it has been doing, with results so graphically described in your interview.

Metropolitan Opera House plans for the future remain nebulous, or at least unannounced. The consensus of expert opinion and inside information has it, that the lyrical season is to go on as heretofore, even if somewhat curtailed, and that no radical changes in personnel or repertoire are contemplated. Cuts in the salaries of singers and executives will be made, and a financial adjustment seems likely also in the matter of the orchestral pay.

It is doubtful whether any active steps have been taken toward the "democratization" of the Metropolitan, and it is not certain that the boxholders have been deprived of their proprietary interests in the "grand tier."

Strictly musical circles are indifferent to the future social aspect of the Metropolitan. They do not care about the audience but are vitally interested in the stage, the orchestra, the conductors, the repertoire, and the general artistic level of the performances.

Nobody believes that the governing body of the Metropolitan would accept the offer of Giulio Gatti-Casazza to serve "without salary if necessary," but nevertheless he is on record as having tendered that generous proposition. There is no reason for the responsible artistic head to labor without pay. He has been, and is, worth a great deal to the Metropolitan, for without his able executive help the institution might have been in financial trouble even before the depression. His policies were in line with the wishes of the directing board not to incur losses necessitating reimbursement by them or other stockholders.

Gatti-Casazza's vast knowledge and experience would enable him to lead a "democratic" revolution at the Metropolitan as ably as he conducted its "aristocratic" regime. He never was averse to reforms, to novelty, to modernization, to building a new house, to balancing the budget downward, but he never had a free hand in those matters under the business arrangements which heretofore governed the conduct of the opera house.

It is well to remember all that just now when there is much loose criticism of the still prevailing "management" of the Metropolitan. Whatever was wrong was not the fault of Gatti-Casazza. The high salaries of some of the singers dated from the time when everything was high and when the law of supply and demand seemed to operate more logically than at present.

A continuance next season of the old time Metropolitan methods and policies, would require the stockholders to open their purses widely, and as they never did it in the past they might not be inclined to do so in these troublous times. In fact, they are said to have intimated as much.

It is predicted that there will be a radically new picture of opera at the Metropolitan next winter, and if Gatti-Casazza remains at its head—which he should, by all means—he has a chance to show his true versatility and to prove what many of us believe, that he is an artistic executive of wide resource, and not only a "fair weather" impresario.

Hats off to Paris, often called an unmusical city. Wilhelm Backhaus gave a recital there of five Beethoven sonatas and the house was sold out. Of course, there is also the assumption that Backhaus, and not Beethoven, was the drawing power.

Herman T. Decker, of the University of Nebraska, Lincoln, wins my heart completely by writing: "As an antidote for the ponderous texts of Wagner's works, my advanced History of Music classes are given slightly expurgated readings from your parodied version of the Ring of the Nibelungen, published several years ago. When my present copies are worn out, I shall go to court to force a reprint."

Mr. Decker also signifies his willingness to subscribe for Leichtenritt's *Formenlehre*. So do, amongst others, Walter S. Clarke, Swarthmore, Pa.;

Theodore E. Heger, chairman of the Department of Music, Virginia Jr. College, Virginia, Minn. (two subscriptions); J. G. Hinderer, honorary president, American Guild of Music Teachers, Inc., St. Paul, Minn.; Lazare Saminsky, music director of the Congregation Emanu-El, New York; Dimitri Tiomkin, composer-pianist, and Leonard Liebling.

Josef Hofmann emerged from his temporary retirement as a public performer and regaled his New York adorers last Sunday at Carnegie Hall with memorable performances of two concertos, Chopin's in E minor and Rubinstein's in D minor. Josef was tender in the first of those works, and titanic in the second. Ability to glove his lion's paw in velvet is one of the ingratiating Hofmann qualities. He is a lofty, even a unique, figure in the pianism of today. Parterre, boxes and galleries roared acclaim at him last Sunday, and not only for his lordly playing but also because he made his appearance—his only one this season—for the benefit of the Musicians' Emergency Aid, whose coffers were enriched by \$5,000 or so through the help of the munificent and magnificent artist.

Ravel's new piano concerto will have its American premiere at the Philadelphia Orchestra concert in that city on April 22, with Sylvan Levin as the soloist.

By the way, in the review which I wrote last week about the new Ravel piano concerto I mentioned that it was published by Durand, of Paris, but forgot to add that the American representative and distributor of that firm is the Elkan-Vogel Co., Philadelphia.

This, from the Chicago Daily News, I can't help quoting, even though it might move Carl D. Kinsey to put me on the spot:

Rudolph Ganz, head of the Chicago Musical College, stepped into a taxicab the other day in a hurry to get back to the college on Van Buren Street.

"Punch and Judy Theater," he told the cab driver. And he explained that, despite the quarter of a century or so the college has been in existence, cab drivers know the new Punch and Judy movie theater in the same building, but do not know where the Chicago Musical College is.

The foregoing reminds me that when Rudy Ganz was asked his opinion of Depression, he said: "The only depression I'm interested in, is that of the piano keys."

A. H. has no hesitation in informing Variations readers that, "a certain famous Czech violinist seems to have gone into Kubeliquidaation."

And J. P. F. has this evocative thought: "Have you noticed that all the child prodigies play the violin, cello, or piano? None of those *Wunderkinder* ever specialize on the piccolo or the tuba. Maybe the parents fear that the kids might swallow the piccolo, or fall into the tuba."

From M. B. H. "I wish I could sing, 'Life is just a Bowl of Chéries'."

Before or after your next hearing of Parsifal, read what James G. Huneker says about that operatized oratorio in his book of essays called *Overtones*.

Apropos, a horse named Amfortas captured the Prix des Sablons (at Longchamps, Paris) on April 3. Something good out of Parsifal at last.

A caption in the New York Tribune (April 3) tells that "Nordic Race Superiority Is Called Myth." And the Nordics have been believing that at least they write better symphonies, sonatas and operas than the Chinese, Japanese and Arabians, to say nothing of the Singalese and Senegambians.

A musical performance was broadcast from a speeding Washington-New York train the other day, but the program carelessly omitted Honegger's Pacific 231.

"If you ain't heard Josef and Rosina Lhevinne in two-piano playing, you ain't never heard no two-piano playing," comes to this department on a postcard from B. A. You're telling me? I heard 'em often and always thought they done swell.

Evangeline Adams, astrologist, offers me planetary reports, "which will tell what the Sun and the Moon and Mercury and Venus and Mars and Jupiter and Saturn and Uranus and Neptune have in store for you for the next six months to come." I did not subscribe the necessary \$10 for the reports, but I was strongly tempted to do so, for I am exceedingly anxious to know whether the beer strike in Berlin will still be active about May 25 next.



Snooping at the Woman Pays Club is heaps of fun. You'd be surprised at the number of things I heard and saw which I can't tell you. Ask me some time when I run into you.

Surrounded by attractive and demitively clever women, I heard Cecil Arden deliver eulogistic introductions for Baroness von Klenner, Horace Johnson, and Frederick Huber (of Baltimore). Mr. Huber was the speaker and guest of honor.

Baroness von Klenner, in acknowledging her introduction, referred to Cecil's club notice about the forthcoming nomination of officers by saying that she (the Baroness) drew up the constitution of the National Opera Club (of which she is president) in such a way that no one else may be presiding officer. (I told you these women are clever.) Horace Johnson, of the Musical Courier, told the girls that Leonard Liebbling sent his love to each and every one of them. (I blushed for Leonard's promiscuity.) Fred Huber got them all excited by relating the musical stunts he pulls in Baltimore.

Then Marion Kerby told negro jokes and sang a spiritual. Marion certainly knows her watermelons.

And the girls. I stood behind Horace for protection. He needed it, too, for he was flanked by Mrs. Edwin Franko Goldman and Ethel Peyser. Cecil Arden was only a slap away, and so was Katharine von Klenner. Opposite Horace were Grace Stewart, Vandy Cape Hall, Frances Sebel, Roberta Beatty, Marion Kerby. I wanted to see the other women who are economically independent but I was scared to leave my post. Perhaps I can spy again.

Have you ever seen Wallace Cox' tabloids of opera librettos? Ask him to show them to you. Men are not so unclever, either.

Madeline Blackburn, church organist of Southampton, L. I., often played the Wedding March for others. Last week she heard it performed for herself when she married George Clymer Brooke at Grace Church, New York.

I am told that Walter Gieseking's hobby is catching butterflies. He is back in New York from California with a large, brilliantly colored collection of the flutterers. Attention, S. P. C. A.!

The poker circle of the Bohemians are now playing a variation of the game, elegantly termed, "Spit in the Ocean."

Little niece Leona (aged three) in offering up her night-night prayer, says: "Give us this day our daily bread—and butter."

In the New York Times of March 23 was a John McCormack recital advertisement, with the line: "The world's most imitated singer." And "imitable at the box office," might have been added truthfully.

Where, oh where, has Antonio Scotti gone? His disappearance is complete. One of his friends thinks that "Toto," as he is called by his intimates, departed suddenly and surreptitiously for Europe, in dismay at the poor prospects for the resumption of Metropolitan opera on its former generous scale.

A friend of mine asked a lady of Washington, D. C., who sponsors the appearance in that city of musical meteors, why she had never engaged George Copeland to play. "Ah, yes—mm—George Copeland," the lady murmured. "He is a marvelous pianist," my friend encouraged. "Oh, yes, my dear, I know he is," replied the feminine impresario, "but you see he has no hair." Our audiences must have pianists with hair.

What a lobby aggregation was there last week, my hearties, in the Mecca Temple during the Russian opera performances! From nooks and crannies crawled a lot of musical has-beens with hats and clothes of most ancient vintages. It is only fair to say, however, that a number of sassiety folks were also present. That's what made the gathering all the more weird.

Alma Clayburgh gave a home reception for Gertrude Atherton, authoress. Prince Obolensky sang some Russian songs, and during his performance, Gertrude, with a heaped plate of toothsome delicacies, and sitting a foot or two away from the Prince,

calmly went on eating while he sang of the heartbreaking woes of the Russians.

At the first performance of Boris Godounoff given by the Russian Opera Company, there were several towering and stately Junior League girls in Russian costumes passing out programs. Oscar Thompson, genial critic of the New York Evening Post, remarked to me, "Did you ever see such tall Junior League girls? If they keep growing they'll soon be able to enter the Senior League." None were fat enough to join Babe Ruth in the American League.

Hurrah, a sporting contest! Most of the editorial staff of the Musical Courier exercise at home with rowing (it rhymes with "mowing") machines, and I am going to arrange a race, for the prize of a new bathing suit. Moving pictures of the event will be taken.

A little girl, after playing the piano for the professor, was asked by her mother what he had to say, and replied that he must be very religious, "because all the time I was playing he kept saying 'O my God.'"

After the Philadelphia première of the ballet, H. P., there was a reception at the Barclay Hotel, attended by many musical visitors from out-of-town. I was amused to see that when the buffet tables were uncovered, the first rush of hungry candidates was made up nearly altogether of New Yorkers, musical and fashionable. They filled their plates in a jiffy and occupied all the available seats, the staid Philadelphians meanwhile looking on in solemn and somewhat shocked wonder.

The annual dinner of the American Society of Composers, Authors and Publishers was one of the most characteristic events this organization has ever perpetrated. I got a cramp in the neck bowing to celebrities. Gene Buck, beautifully costumed in a form-fitting double-breasted grey suit, spoke so eloquently and definitely that the members,

humble and cowed, moved adjournment of the gathering at the conclusion of his speech. That's the way to treat them, Gene. Then as I rose to proceed downstairs for the dinner, I saw Henry Hadley and Arthur Bergh flanking Edwin Franko Goldman and earnestly talking to him (is Henry to become a band conductor?); E. C. Mills, now back in the A. S. C. A. P. fold as general manager, receiving congratulations with a genial smile; Walter S. Fischer looking bland and happy after his enforced Mediterranean holiday; Gustav Saenger agreeing with Oley Speaks about somebody; Eric von der Goltz, Horace Johnson, Thornton Allen, Leonard Parkinson arguing in a corner about the rights of composers. I sat at a table with Mr. and Mrs. Roland Farley, Clara Edwards, Sigmund Spaeth and Claude Warford. Claude said he had just told George Fischer he was writing a Mass and asked him if he wanted to see it. "No," answered George, "I am only publishing flute and piccolo solos this month."

I heard James P. Dunn introduce John Tasker Howard to Henry Hadley saying, "Here, Henry, this is the guy what called you the 'Henry Ford of music.'"

Sigmund Spaeth says that Henry Souvaine's Broadway revue, still in the throes of preparation, has had the longest run on record before production.

Jack Howard delivered the verdict that it wasn't fair to the customers for Calvin Coolidge to charge a dollar extra for his autograph on his books. "Huh," said Sig Spaeth, "why not? It's hard for Cal to write."

Shortly after her arrival in America, Herma Menth, the Viennese pianist, went shopping and saw a most appetizing display of turkeys in the window of a meat market. On one of them was a tag marked 48c. The pianist picked out a particularly large turkey, and after it had been duly wrapped for delivery she handed the butcher 50c. He looked at her in astonishment while she waited for her 2c change. "Per pound, not per turkey," he explained.

At the Ainslee galleries (Waldorf Astoria Hotel) there is an exhibition of caricatures by Nat Karson. Among the pictures shown are those of Toscanini, Otto H. Kahn, Gershwin, and Lily Pons. Those musical personages hang in the excellent company of Alfred E. Smith, Mayor Walker, Shaw, Stalin, Dempsey (Jack), Chevalier, Mellon, Velez (Lupe), Governor Roosevelt, Al Jolson, President Hoover, and others. The exhibition is very much worth your while.

Foreign News in Brief

Bernard for Shakespeare Festival

LONDON.—Anthony Bernard, conductor of the London Chamber Orchestra, has been appointed musical director of the new Shakespeare Festival Theatre, which was erected on the site of the old Memorial Theatre (destroyed by fire) largely with American funds. The theatre will be opened on April 23 by the Prince of Wales with a performance of Henry IV. C. S.

Mme. Schumann in Copenhagen

COPENHAGEN.—Elisabeth Schumann, soprano of the Vienna Opera, made a success here, appearing three times at the Royal Opera in Marriage of Figaro and La Bohème, and conquered the Danish capital with her song recital a few days later. Three of Mme. Schumann's performances were attended by the King of Denmark, who is an admirer of that singer's art. She was received by His Majesty at Castle Dronningsten, and decorated with the Medal "Ingeniør et Artis," the highest distinction Denmark bestows upon an artist. R. P.

Ania Dorfman Barred

LONDON.—Ania Dorfman, a Russian pianist of considerable popularity in England, has been refused permission by the Ministry of Labor to fulfill all but one engagement constituting an English tour for which she was booked. Mme. Dorfman toured England annually for the past six years and frequently appeared as soloist with British orchestras. The decision is in pursuance of the recently ordered restrictions regarding foreign musicians. C. S.

Le Jeune Lord Pleases

MONTE CARLO.—Raoul Gunsbourg's production here of Franco Alfano's opera, Le Jeune Lord, was a success and music-lovers are asking that it be heard again this season. True to Monte Carlo's tradition, it was lavishly staged and well sung, with Fanny Heldy as the young lord and Paul Henri Vergnes as the Prince Charming. The cast also included Mme. Lauer, Marguerite Senn, Mrs. Chadwick and Endreze. Gabriel Grovlez conducted. R. P.

Heard in Madrid

MADRID.—Mallorca, a symphonic suite in three movements (Rapsodia, En El Mar, Danzas), by a Catalonian composer, Baltasar Samper, achieved an outstanding success under the composer's own baton in the orchestral concerts directed by Perez Casas. The work makes effective use of folk music and is brilliant without undue artifice. E. I.

Nevada Applauded

MARSEILLES.—Mignon Nevada recently sang the role of Desdemona (in Othello) at the Opéra here and gained the full favor of a large audience. I. S.

Dresden Heard the Nelson Mass

DRESDEN.—Dresden paid its tribute to Haydn by performing the Nelson Mass, which the composer wrote after his second trip to London when Nelson's victory at Aboukir was announced. The Mozart Association and the choir of the Frauenkirche collaborated. The performance took place the end of March. R. P.

Religious Opera

LONDON.—Sadlers' Wells, the people's theatre in the north of London, is staging Mendelssohn's Elijah as a music drama. Tudor Davies takes the role of Obadiah and Sumner Austin is the prophet. C. S.

FROM OUR READERS

An Antipodean Protest

Auckland, New Zealand.

To the Musical Courier:

I have been a deeply interested reader of your paper for some considerable time. . . .

In regard to Daisy Connell Chinn's article in the December 12th issue of the Musical Courier, I might say I agree with her as to the quality of the program the average artist puts across, and Auckland is not actually the "little town" mentioned.

Recently a big singer gave three recitals here, and in spite of an unlimited supply of Strauss, Brahms, Schubert, etc., in his repertoire, performed a host of silly little nursery rhymes (Doctor Foster Went to Glo'ster, Mary, Mary, Quite Contrary) probably averaging about six at each of his recitals. Of course the people applauded, because after all he did sing them nicely, but he didn't seem to realize that his audience would have preferred Morgen or Du bist die Ruh.

I think it is about time the big singer realized that the little towns are as much entitled to good programs as the big places.

Yours faithfully,

S. STEPHENSON.



THE MUSIC WEEK IN NEW YORK

Concerts by Philadelphia Orchestra; Horowitz—Milstein—Piatigorsky Trio; Josef and Rosina Lhevinne; Philharmonic Orchestra; Josef Hofmann; Manhattan Orchestra

MARCH 28.—Heard earlier this season as soloist in the Oratorio Society's presentation of the Messiah, Marie Powers, contralto, appeared in recital this evening at Town Hall. The singer did variegated numbers with agreeable tonal quality, extensive range and understanding. Grieg's *Ein Schwan* had to be repeated. Debussy's *Les Cloches* received a light interpretation, and the same composer's delicately given *Mandoline* evoked a request for its repetition. The encores were many and floral baskets and bouquets crowded the platform. Frank LaForge, composer-pianist, contributed admirable accompaniments.

MARCH 29.—Philadelphia Orchestra patrons filled Carnegie Hall for the ninth seasonal concert of that body in New York. The program, conducted by Fritz Reiner, was made up of Respighi's orchestrated Bach prelude and fugue in D; Haydn's C minor (London) symphony; Petrouchka suite, Stravinsky; and Dvorak's violin concerto, with Nathan Milstein as the soloist. The Reiner interpretations stirred the listeners to uncommon enthusiasm, especially in the lucid and ingratiating reading of Haydn and the brilliantly compelling presentation of Stravinsky. Nathan Milstein made much of the seldom heard Dvorak concerto, and delivered it with all its required romantic glamour, spontaneous feeling, and technical shimmer. Not only lasting applause but also cheers rewarded the polished and quickening performance of the player.

Virgean England Estes' Town Hall matinee revealed a debutant pianist of good taste, executive skill, careful delivery, and sound musicianship. Her equipment showed to particular advantage in a Brahms group and the Chopin sonata in B minor. A large and friendly audience greeted her.

MARCH 30.—The students and music lovers who were part of the capacity house at the matinee recital of Rosina and Josef Lhevinne, pianists in the Juilliard School of Music, were treated to a rare musical feast. (This event was the seventh of the Artists'

Recitals—Course A.) The first item was Schubert's fantasy in F minor (for four hands), which had a lovely performance, ideal in the spirit of the composer, and done with beautiful tonal unity and technical completeness. The second group included four works for two pianos—Prelude, Fugue and Variation (originally for organ), César Franck; impromptu on Schumann's Manfred, Reinecke; canon in A flat, Schumann (arranged for two pianos by Debussy); Valse (manuscript), Andrew C. Haigh. All those numbers breathed musical and pianistic charm as expounded by the Lhevinnes, outstanding protagonists of two-piano playing. They achieve remarkable coordination, synchronous and yet preserving distinct entities. Theirs is the quintessence of musicianship and interpretative ability. The realizing audience remained rapt during the afternoon, and encores prolonged the concert almost by half. In conclusion, Mr. Lhevinne appeared in four solos, masterfully delivered: two mazurkas and a Ballade of Chopin, as well as Balakireff's *Islamey*. His reception bordered on the ecstatic.

Infrequently indeed is offered the opportunity of hearing in ensemble three of the foremost instrumental virtuosi; tonight's Carnegie Hall presentation may be credited to the deplorable state of musical employment, for it was in behalf of the Musician's Emergency Aid that Messrs. Horowitz, Milstein and Piatigorsky (pianist, violinist and cellist respectively) served up Brahms, Beethoven and Rachmaninoff chamber music in the manner in which the three performers have heretofore been accustomed to play only for their own pleasure. It was the first public chamber music appearance of the trio and it is ardently to be hoped that it will not be the last. A huge and elect audience thronged the hall and was regaled with Brahms' op. 87 trio, in C major; Beethoven's juvenile but nonetheless delectable trio in B flat major, op. 11; and Rachmaninoff's Trio *Élégiaque*, op. 9 (in memory of Tchaikowsky). The Guarnerius fiddle, the Stradivarius cello and the Steinway emitted full and mellifluous

tones. The ensemble playing was on a high level, with close understanding, freshness, and naturalness. Intense public enthusiasm prevailed.

A young violinist, Donald McGrane, former pupil of Victor Kuzdô in the New York studios of Auer, pleased a Town Hall evening audience with his playing of Tartini's Devil's Trill sonata, arranged by Auer; Saint-Saëns concerto in B minor; short classics of Gluck-Wilhelm, Schubert-Friedberg, Brahms-Spalding, Sarasate; and the first performance of Kuzdô's *The Chase* (composed for and dedicated to Mr. McGrane). The artist capably avoided the pitfalls in the Tartini piece and gave it a sweeping, courageous performance, which earned him rounds of approval. The briefer morceaux received smooth and adept delivery. Josef Adler was the accompanist.

Tchaikowsky's concerto for violin, with Misha Piatro as soloist, was presented by the New York Philharmonic Orchestra at its Thursday evening and Friday afternoon programs. The Mozart D major symphony, Rimsky-Korsakoff's *Antar* suite and the overture to the Marriage of Figaro completed the program, which was directed by Sir Thomas Beecham in his customary artistic and ardent manner. Mr. Piatro played with serious musicianship, broad conception, warm vibrant tone, and technical ease and surety. He was deservedly applauded. The entire concert exerted brilliant and exhilarating effect.

MARCH 31.—The Graduate School String Orchestra of the Juilliard School of Music, under the fine leadership of Albert Stoessel, gave a novel and varied program in the concert hall of this institution, with infrequently played seventeenth and eighteenth century music and equally unfamiliar writings of today. Purcell's virile Chaconne in G minor opened the concert, establishing immediately a richness and intensity of tone which spoke highly for both instrumentalists and string faculty of the school. Also of a high interpretative order were Bach's Fantasia, Pastorale and Fugue (arranged from the original organ works by George William Volkel for strings and organ), a Madrigal by Carlo Gesualdo da Venosa and Sonata XXX, Cat's Fugue (arranged for strings by A. Walter Kramer), and Paganini's Moto Perpetuo, played by twenty violins with the composer's original orchestration of the accompaniment. The contemporary works were Werner Josten's Concerto Sacro, No. 1, for string orchestra and piano (a piece of quasi-religious program music of minor effectiveness) and Gustav Holst's St. Paul's Suite. Of unusual worth, this smoothly performed concerto charmed a large and considerably musical audience.

Bertram Peacock, baritone, Town Hall, gave an interesting evening recital of Lieder, with compositions by Dvorak, Schumann, Schubert, Burgert, Wolf, Hermann, Strauss, Hollaender, Metzl and Brockway. Mr. Peacock uses his voice with facility; his diction is admirable and he has excellent knowledge of Lieder style. He possesses communicative warmth and pliant technique, and was highly successful in creating the moods of the various numbers. Harry R. Spier accompanied adroitly.

APRIL 1.—Albert Stoessel explained, before assuming command of his weird appearing "Theremin Electric Symphony" at 11:10 o'clock, that if the instruments did not sound exactly right the players, not the instruments should be held accountable; they had not yet mastered the new technic. With this charitable admonition in mind it is possible to record that the demonstration held before a huge and distinguished audience, was successful. Stoessel's orchestra, to be sure, was the most arresting feature of an evening's program which was marked by singular ineptitude in showmanship and direction. The Stoessel forces, a quintet of metal instruments resembling caricatures of cellos, and bafilikas, and harmonium-like keyboard devices, all connected with a maze of wires, played the Bach-Stoessel chorale prelude, By the Waters of Babylon, and a Bach-Volkel number. Twelve screens, one behind each instrument (like an oldtime photographer's backdrop) delivered the sounds. The cello-like device would be played by a musician fingering his fingerboard; the ether-waves took care of the tone. The tonal quality ranged from the humanate vibrato of the familiar type of music-from-the-ether instrument, to the woodwind and lower octaves of the organ. Unquestionably, these instruments will contribute in some way to the orchestral color of the future; just how one cannot tell. Mr. Theremin flitted from switch to switch during the solo and ensemble numbers, twisting knobs and flashing on red lights. No explanation was offered until far in the night when Conductor Stoessel was finally permitted to ascend the podium and say a few words before conducting. One disc, four feet in diameter, covered with numerals, was twirled in the darkness to the accompanying roar of an airplane propeller, or something. This apparatus was supposed to demonstrate light and sound phenomena, utilizing the frequency of light pulsation and that of sound

vibration to form various geometric figures. This same disc, the Cowell-Theremin Rhythmic-tonic, also produced rhythmic beats, or something. The present reviewer's seat was in the machine's fierce back-draft and therefore this portion of the program must be taken on faith. The wind from the apparatus was powerful.

The professor played several solos on his well known radio-set-like device, with the aid of an accompanist on the old fashioned piano—which sounded especially welcome. He did a duet with Miss C. Reisenberg who later showed excellent taste and skill with additional instruments. Other students of the Theremin studios manipulated other electric devices of the new age, some with considerable virtuosity. The music itself belonged to the ancient era of Ravel, Debussy, Mendelssohn, Goldmark, and the like; for the most part it was either Andante, Grave, or Largo. Flexibility has not yet been achieved, although one performer did essay a Hungarian Friska as an encore. The constant shifting and rearrangement of the machinery, the lack of variety in the numbers, detracted from what might have been made an enormously fascinating program. As a pioneer effort in presenting new instrumental colors the demonstration was ominously successful.

Edna Weese, soprano, gave her debut recital at Town Hall on this evening. She was heard in songs by Beethoven, Schubert, Brahms, Grieg, Faure, Debussy, Respighi, Santoliquido, Janet Grace, Charles Haubel and Antonio Lora. The last named, besides being a facile composer, also furnished understanding and tasteful accompanying support at the piano.

The annual spring concert of the Institute of Musical Art of the Juilliard School of Music, Frank Damrosch, dean, was held in the auditorium of that institution the evenings of April 1 and 2. The program was given by the Institute Symphony Orchestra, conducted by Willem Willeke and assisted by Ethel Mincoff and Harry Davis, pianists, Evelyn Schiff, soprano, and Harvey Shapiro, cellist. Miss Mincoff, Mr. Davis and the orchestra played Mozart's concerto No. 10 for two pianos; Ritorina Vincitor from Verdi's Aida was sung by Miss Schiff; and Mr. Shapiro performed Jéré's concerto with the orchestra. The second symphony of Brahms closed the concert which, on the whole, was rich in musical value and served to display admirable aptitude on the part of the youthful musicians. Exceptionally convincing were the four soloists of the evening.

APRIL 3.—Carnegie Hall housed a large and well satisfied audience for the Sunday matinee concert of the Philharmonic Orchestra, led by Sir Thomas Beecham who, aided by superb instrumental playing, gave stirring and suggestive interpretations of Elgar's Cockaigne overture; Dvorak's symphonic poem, The Golden Spinning Wheel; and excerpts from Meistersinger. Misha Piatro repeated his performance of the Tchaikowsky violin concerto, and gave it an even more broad and stimulative reading than at his appearances in the same composition early in the week. Again he scored a ringing success.

Henry Hadley ended his brilliant three-year conductorship of the Manhattan Symphony before a record-sized evening audience which stood up and cheered him at the Waldorf-Astoria. A testimonial in parchment was presented to Dr. Hadley by the men of his orchestra; floral tributes were showered on him; and the manager, Charles K. Davis, made a laudatory address. All in all, it was an unusual and fitting ovation for the conductor-composer who recently handed in his resignation. Announcement was made that the orchestra will continue next season. Ten Sunday evening concerts are to be given by this ten-year-old orchestral society in the same auditorium, beginning October 30. The society expressed its deep regret over the resignation of Dr. Hadley. He conducted with fervor and art on this evening of parting, offering the Beethoven Egmont overture, Woodin's Russian Suite (an agreeable work in four movements which enlisted a choir for the Litany), Tristan and Isolde prelude and Love Death, and the conductor's own stirring and finely made tone poem, Lucifer. Carlotta King, (Continued on page 32)



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1416 Steinway Hall, N. Y.

Casella's First Opera Meets Applause and Hisses in Rome

(Continued from page 5)

free melodic declamation and revives the old operatic forms, but weaves them into the melodic fabric, without interruption.

WHY THOSE MASKS?

With all due respect for Gozzi, the writer cannot escape the conviction that the retention of his "masks" in Casella's setting of *La Donna Serpente* adds nothing to the work and, worse still, detracts considerably from its intelligibility both from a literary and a musical point of view. The composer tried to make the masks funny. He gave them vivid musical relief, not separately, but collectively, in a more or less

turned into a serpent for two hundred years in punishment, thereafter returning to the fairy realm.

The first act takes us to the beginning of the Gozzi action where the nine years have just elapsed. For violating his promise not to seek her identity, Altidor sees Miranda, her two mortal children and the magic castle of Eldorado, swallowed up in the air, leaving him wandering in a desert spot. He is tormented by sylphs and fantastic visions. The two necromancers who protect him intervene now and then in his favor.

The first great test is the throwing of his children into the flames before his eyes. This



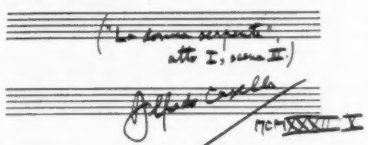
traditional idiom. But I, for one, failed to be amused and I heard no chuckles and saw no smiles about me.

The human and divine conflicts that form the burden of Gozzi's essentially dramatic fable, despite its dress of fantasy and its foil of plebeian comedy, have found ample resonance in Casella's probing, caustic mentality and he has contrived to preserve them in the plot that he sketched for Cesare Lodovici's libretto adaptation. The tale of the fairy transformed into a serpent as the price of mortal love and of her reconquest through fire and torture by her lover, is heroic in substance even though in its fabulous world far removed from us.

THE STORY

The prologue, set in fairyland among gnomes and elves, wood-nymphs and other fairy folk, gives us the preliminary action that preceded the Gozzi tale which in outline is as follows. Miranda, predilect daughter of Demogorgon, king of the fairies, is deeply enamored of a mortal man, Altidor, king of Teflis, who loves her in return. Determined to go to him, she beseeches her father to make her mortal that she may marry him and share his earthly fate, for better or for worse, since even the floating joys and griefs of the brief human span are worth the loss of immortality.

The monarch at length concedes: she shall have her wish but upon condition her lover shall prove himself a worthy consort of an eternal soul such as Miranda. Nine years she may live with him in mortal guise and on the following day he must undertake the supreme trial. If he swears not to curse her and then breaks his oath, she shall be



MANUSCRIPT SPECIMEN FROM CASSELLA'S LA DONNA SERPENTE.

he succeeds in passing, cursing himself, but not Miranda. The second test is more harrowing, or is so intended. Returning to Teflis, the seat of his kingdom, he finds it invaded by the Tartars, the people famished, his father killed, his dynasty betrayed. This is too much and he curses the infernal witch. Miranda appears, laments his inconstancy, exhorts him to further heroic attempts to redeem her and transmuted into the reptile, glides away in fulfillment of the enchantment.

In the last act we witness the conflict of Altidor's chief protector, Geonca, with Demogorgon; Altidor's feats of arms in slaying the monsters who guard the serpent; the breaking of the enchantment; the resuscitation of the children and the reunion of the lovers, both mortals now; the apotheosis and coronation of the queen—the Hollywood clinch against a leg-show background, and the living happily ever afterward. All the rest is decorative. Hence, it is useless to burden the reader's memory with the qualities and exploits of the minor characters—Tógrul, Pantúl, Alditrúf, Tartagil, Albrigór,

Badúr, Armilla and Farzana, to mention the more important.

GOZZI AND CASELLA—AFFINITIES?

To what extent has Casella succeeded in his aims, in setting this complex subject, already baroque in its original? The fascination it exerted over him from the beginning presupposes certain affinities of temperament with Gozzi: his corrosive irony, his acrid sense of the grotesque, his penchant for a sardonic world peoples with funereal phantoms. There is something of this sombre atmosphere that hangs like an aura over the Casella score. In fact, its spiritual climate suggests a Russian rather than an Italian germination. Its robust and richly varied rhythms even cause one to think of Stravinsky. Above all, they make this score dynamic and so constitute its chief virtue. The choruses are admirable from this standpoint, in addition to other expressive virtues, though appearing over-angular at times.

GOOD MELODIC TREATMENT

Besides the Mozartian model, Casella aimed to achieve a melodic declamation of essentially Italian character, as developed in Falstaff. Many had doubts of his ability to achieve the requisite continuity of line. It is a satisfaction to record that especially in the first act, he has given us some well-constructed recitatives of traditional Italian melodic stamp, pure in line, and effective for the singers, to whom the orchestra is usually sufficiently subordinate. An accomplishment not to be despised, even though its constituent elements are recognized.

On the other hand, it is by no means certain that Casella has avoided the impression of artificiality which arises from the use of purposely archaic elements superimposed on a modern framework. The result is almost bound to be of hybrid character. It is impossible to say after a single hearing whether the work has the necessary vitality to overcome this handicap. Future audiences will decide whether Casella, rich in his gamut of experience and experiment, has succeeded in penning a composition that has the essential unity of style, together with the sustained invention necessary for an edifice of virtually four acts.

FIRST OPERA AT FORTY-FIVE

In reaching the mature age of forty-five before feeling himself ripe to undertake opera—his previous two essays in the theatre were ballets, with only fragmentary vocal adjuncts—Casella frankly admits the crises of artistic conscience he has traversed in his rich and many-sided experience as a creative and interpretative musician, critic, polemic, scholar and organizer, in constant contrast with the currents of contemporary music in the major artistic capitals of the world currents which his own prolific chamber and symphonic production has reflected with singular delicacy.

Casella believes that not only Italian but all European opera finds itself today in a difficult period, requiring from composers the utmost seriousness of approach as well as the most thorough possible preparation, spiritual and technical. For over forty years, he says, the lyric stage has suffered the consequences of the Wagnerian reform, which at first seemed to have annihilated Italian opera, whereas we are now witnessing Italian opera bursting into new popularity, even in Germany itself.

NO TURNING BACK

However, he considers it impossible to turn back entirely. Esthetic discoveries are not repeated. Opera of today must reflect the tastes of the present age. For this reason, the realistic period of Italian melodrama that started with Cavalleria appears to him as a parenthesis destined to exhaust itself just as surely as the remnants of the pre-war mentality are being liquidated in the other arts.

For Casella, the vital national tradition culminated in Othello and Falstaff, and it is at this point that its would-be continuers must pick up its threads. He sees the goal of an equal union of the arts in opera as a Utopian dream, hopelessly discredited today. In taking this position, he thus stands at the opposite pole from Pizzetti, for whom the drama is supreme. It is finally realized, he says, that the only thing that counts is the music, which must never be enslaved to the word. It is music that must in a certain sense determine the action, since music is the sole *raison d'être* of the fantastic convention represented by opera, despite its appearances of vitality. "Do not copy truth, but create it," Verdi said.

La Donna Serpente is, then, to be the first step in the new rejuvenation of Italian opera on strictly musical lines. Whether as such it is successful only history will be able to tell.

Young Folks' League Concert

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London Hears Delius

Songs of Farewell

Composer, Blind and Paralyzed, Turns Out an Elaborate
Score — Thirteen Tonalists Collaborate on the "Joyce
Book" — Eastertide Choral Flood — Wein-
gartner, Schnabel and Others Appear —
Rumors Operatic and Powellian

LONDON.—Frederic Delius' latest work, Songs of Farewell, for double chorus and orchestra, dictated by the seventy-year-old, blind and paralyzed composer to his amanuensis, had its first hearing anywhere at the last orchestral concert of the Courtauld-Sargent series and left a deep impression, more as the triumph of an indomitable spirit over the handicap of physical infirmity than as a contribution to the art of music. It was performed by London's finest chorus, the Philharmonic Choir and the London Symphony Orchestra, under the baton of Dr. Malcolm Sargent.

No soloists are called for by the work, and the enthusiastic applause of the audience was obviously a tribute to the aged composer. The performance, in fact, lacked much of the mystery and subtlety required by the poem and the score.

The work is a straightforward setting, with brief orchestral interludes, of five poems by Walt Whitman—an American poet who continues to exert a remarkable fascination on English composers, and Delius in particular, one of whose earliest choral works, Sea Drift, is set to Whitman words. The score sustains and sometimes heightens the ecstatic feeling of the poems, less so their rugged optimism and their Pagan faith in eternity. Like most of Delius' music, it is word-painting of a romantic-impressionistic type, and its sometimes moving beauty would be better for some of the bold adventure and uncouth sincerity of the poet.

BEATRICE HARRISON IN CONCERTO

The work makes considerable demands on the voices which are predominantly kept in the high registers, and instrumentally treated. The choir rose nobly to the technical difficulties of its task. The performance, forming part of an Elgar-Delius program, was preceded by Beatrice Harrison's playing of Delius' cello concerto. The work is too sweet for modern ears, but the performance proved once again what a remarkable artist Miss Harrison is.

Delius is looked upon with real veneration by English critics, though his eclectic muse, which derives both from Wagner and the French impressionists, and his nostalgic romanticism have less popular appeal than Elgar's somewhat smug but full-blooded idiom, which, though reminiscent of Brahms, is thoroughly English and positive. The Enigma Variations, a real tour de force, were on this occasion played brilliantly but without distinction. Elgar's Nursery Suite, which shows the sturdy veteran in a playful (and none too inspired) mood, has been given an effective rendering at Sadlers' Wells Theatre in the form of a ballet.

POMES PENYEACH

Novelty of a very different kind has been provided recently by the Contemporary Music Centre, which gave a performance of thirteen songs set to verses of James Joyce, of Ulysses fame, by thirteen different composers, English, Irish, French, Italian and American. The verses are drawn from Joyce's collection entitled Pomes Penyeach.

The two American composers who contributed to this "musical tribute," Roger Sessions and George Antheil, provide perhaps the most "advanced" items. Both are diabolically difficult to sing, and thus Dorothy Moulton, who bravely struggled with Sessions' contrapuntal On the Beach at Fontana, as well as John Armstrong who tried to make Antheil's bizarre Nightpiece come to life, are both to be commended for their valor. The former was more successful in Herbert Hughes' She Weeps Over Rahoon, which was at any rate a song, and thoroughly musical if less sophisticated. The same was true of Arthur Bliss' Simplex, sung by Sinclair Logan.

The most poignant setting, perhaps, was that of Flood, by Herbert Howells, which has the effect of being done in a flash; the most effectively fantastic was Eugene Goossens' A Memory of the Players, and the most distinguished Albert Roussel's A Flower Given to My Daughter. The other contributors are E. J. Moeran, Arnold Bax,

John Ireland, E. Carducci, C. W. Orr and Bernard Van Dieren.

William Busch, Anglo-American pianist who played the accompaniments from manuscripts, did a most efficient job, having previously covered himself with glory in his own Theme, Variations and Fugue, already reviewed in these columns, but much improved by revision. Busch has made strides as a pianist, and also gave an excellent account of new works by two young English composers, Herbert Murrill and A. H. Cooke.

BACH AND VERDI FOR EASTER

Choral performances usually predominate at Easter time, and this year many of them were far from perfunctory. Aside from the Delius novelty, we have heard (at the previous Courtauld-Sargent concert) a brilliant and deeply stirring, if somewhat erratic performance of Verdi's Requiem under Dr. Malcolm Sargent; and a complete rendering by the Bach Choir (300 strong), under Dr. Adrian Boult, of Bach's St. Matthew Passion. This last, though it lasts nearly four hours, was given in two equal halves with an interval for lunch. The fact that it drew a full house to Queen's Hall is not only an indication that the English Bach renaissance has lost none of its vigor, but a tribute to Dr. Adrian Boult, who has established a high standard of performance in this particular work.

The orchestral season is drawing to an early close. The London Symphony Orchestra, struggling bravely against economic adversity, closed its regular Queen's Hall series with a concert conducted by Felix Weingartner, and is finishing up its Albert Hall engagements despite the untimely demise of their sponsor, Lionel Powell. (For all but a few exceptional events the Albert Hall will remain closed on Sunday afternoons until further notice.)

WEINGARTNER AND HUBERMAN

At the Queen's Hall we heard Dr. Felix Weingartner, the veteran newly-wed, whose libations have a special appeal to the London critics as an antidote to the headier wine dispensed here recently by Dr. Furtwängler and his Berliners. In Beethoven (eighth symphony), Brahms (C minor) and Schumann (B flat) he gave an example of that classic elegance which we used to appreciate more in the days when there was, too, an occasional outburst of real fire. Weingartner also conducted twice for the B.B.C., once in Queen's Hall (all Beethoven) and once in the studio. The Beethoven program was distinguished by an expressive performance of the violin concerto by Bronislaw Huberman, who had not been heard here for years and on his former visit was received with a certain reserve. Today the public seems warmer to him. He played again in the London Symphony's Albert Hall concert, conducted by Sir Hamilton Harty, the concerto being Tchaikovsky's; and he gave an encore (first movement of Bach's C major suite).

Sir Hamilton Harty did, among other things, a very beautiful performance of an almost neglected work, Dvorák's New World Symphony.

SIR HENRY WOOD SPONSORS

Sir Henry Wood has appeared twice recently, at the head of the B.B.C. Orchestra and the Royal Philharmonic. His sponsoring of Bax' first symphony failed to make this prolix and rhetorical work convincing. His Philharmonic concert was chiefly remarkable for the collaboration of Serge Rachmaninoff, who introduced his third concerto to London and received the gold medal of the Society. Elisabeth Schumann, soloist at the B.B.C. concert, contributed arias by Bach in her familiarly charming style.

This chronicle of orchestral concerts would not be complete without a mention of the three-day festival of French music organized and conducted by Anthony Bernard in connection with the great French Exhibition of Art which has just closed. Early vocal and instrumental music from the twelfth to the seventeenth centuries (including Perotin le Grand, Adam de la Hâle, Janne-

SALZBURG FESTIVAL
DETAILSSALZBURG.—The operas to be added to the Salzburg Festival repertoire this summer will include Strauss' Die Frau Ohne Schatten, conducted by Clemens Kraus and staged by Dr. Lothar Wallerstein. Mozart's Magic Flute will be staged by Carl Heinz Martin, from Berlin, who will also direct the stage for a new production of Il Seraglio, under Fritz Busch's baton. Weber's Oberon, conducted by Bruno Walter, will be under the stage direction of Heinz Tietjen, from Berlin.
P. B.

quin, etc.) made up the first concert; the second took us from Auber and Berlioz to Saint-Saëns; the third from d'Indy to Poulenc.

Jan Smeterlin gave a brilliant performance of Saint-Saëns' piano concerto No. 5, Maggie Teyte sang Fauré songs, and the occasion, thanks to Bernard's crack ensemble, was altogether delightful.

SCHNABEL'S FIRST BROADCAST

Recitalists are few, and few of these few command a large audience. The outstanding "popular" event of recent weeks was Artur Schnabel's appearance at the London Museum concerts, where a fervently devotional audience packing every corner of the place, listened to sonatas by Beethoven, Mozart and Schubert and refused to leave until it was completely convinced that the lifelong no encore rule would not be relaxed.

Another event in the English career of Schnabel, whose popularity here is fantastic and (so far as the outlying districts are concerned) legendary, was the broadcasting of the annual Pension Fund concert of the Hallé Orchestra in Manchester (Harty conducting), at which the Viennese pianist played two concertos (Mozart B flat and Beethoven E flat), and which was broadcast. It was the first time he had allowed himself to be broadcast, as a "concession" to the orchestra's interests, and thus the whole of England was able to listen in.

Other pianists heard recently include Mieczyslaw Horszowski and Franciszch Goldenberg. Violinists, aside from Huberman, were Adila Fachiri and Bessie Rawlins, who joined with Harriet Cohen in a sonata recital ranging from Bach to Bax.

OPERA OR NO OPERA?

As this screed cavorts to the mail, opera rumors of various kinds still flit about. The B.B.C. having counted on opera broadcasts this spring, now finds itself high and dry, and efforts to supply its demand are being made by the Covent Garden Syndicate. So the Vienna Opera may pay us a visit after all. Sir Thomas Beecham's name is being mentioned, too, as conductor of a Wagnerian series; and scheming is rife. It may all end by the B.B.C. taking relays of operas from the Continent, but nobody knows.

In the concert world, too, rumors abound. Harold Holt, one-time partner of Lionel Powell, is planning to build a new business on the ashes of the old and is, in fact, financing a few of the remaining contracts held by the late impresario. Thus, John McCormack's appearance at Albert Hall, for instance, is assured. An announcement is expected before long which will set all speculation at rest and 1932-33, it is hoped, may see London music on a more settled basis than it can boast today.

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Music Notes From Coast to Coast

AKRON, O.—Displaying a talent that was truly man-size, in spite of his fifteen years, Yehudi Menuhin drew enthusiastic applause from the capacity audience which heard him at the Akron Armory on March 17. In a program which reminded one strongly of Kreisler and Heifetz, Menuhin's playing of the Bruch concerto in G minor, op. 26, was especially noteworthy. His concert was one of the highlights of the season.

For a great many years the Cleveland Orchestra has formed the habit of coming to Akron, and Akron concert-goers have formed the habit of looking forward to the excellent programs which Conductor Sokoloff offers. This year's treat was of a rather different nature, with much fine music for strings and horns, as in the Bach-Siloti prelude in E major and in Sibelius' The Swan of Tuonela. The symphony heard on the occasion was Brahms No. 2, D major, op. 73.

Kathryn Meisle, contralto was heard in Akron on April 5 as the last artist presented in the Tuesday Musical Club series. Her appearance closed the active concert season for Akron. K. S. L.

HALIFAX, N. S.—The Halifax Choral Union and Conservatory of Music Orchestra, under the baton of Ifan Williams, gave their annual spring concert on March 29 at the new Dalhousie Gymnasium. Halifax has reason to be proud of these two organizations, and on this occasion they more than lived up to the reputation already achieved. The miscellaneous program opened with the overture, Peter Schmolli, by Weber, and closed with Worthy Is the Lamb, and Amen Chorus from the Messiah. The orchestra also played the overture to Bellini's Romeo and Juliet, and Czardas by Michiels. The choir was heard in excerpts from the Beggar's Opera, Going Home, and Unfold Ye Portals Everlasting from the Redemption. A feature of the program was the playing of the Andante Cantabile of Tchaikowsky by the string orchestra. The soloists were Anne Webber, cellist, whose brilliant playing was enjoyed; and Mildred Hart, contralto. This young artist sang the recitative and aria, Behold, a Virgin Shall Conceive, and O Thou that Tellect, from the Messiah, with smooth and graceful technic and excellent quality of tone. The highlight of the program was the playing of Dvorak's quintet in A major op. 1 by the Ifan Williams String Quintet.

The Halifax Choral Union and Conservatory Orchestra, with Mr. Williams, have been engaged to assist at the concert to be given here by Paul Althouse in May.

The Philharmonic gave the first of its Community Concerts Series on March 4 at the Dalhousie Gymnasium. Kathryn Meisle was the assisting artist. This was Miss Meisle's first appearance in Halifax, and she created a charming impression. She possesses stage presence, and a contralto voice of rich quality and considerable volume. She offered twelve songs, and in response to insistent recalls, sang Una voce poco Fa with the flexibility and dexterity of a coloratura. The club sang a fantasia on the opera Carmen, and several part songs. The orchestra played among other numbers, Fingal's Cave of Mendelssohn.

During Holy Week, Stainer's Crucifixion was sung three times in Halifax: by the choir of All Saints' Cathedral, under W. A. Montgomery; by St. Paul's choir, director, Ifan Williams; and by St. David's choir, George Scott-Hunter, leader. F. F.

KANSAS CITY, MO.—The Revelers, composed of James Melton, Lewis James, Phil. Dewey and Wilfred Glenn (Frank Black accompanist), were presented by Walter Fritschy at the final concert in his present series. The quartet proved to be entertaining.

In bringing Mary Wigman to this city, Mr. Fritschy closed his afternoon series, which has been the means of presenting many artists in their first Kansas City appearances. With the help of ancient musical instruments, Miss Wigman interpreted a variety of subjects in her unique manner; probably her most effective vehicle being the cycle, Sacrifice.

The Y. M. H. A. brought the Don Cossack Russian Male Chorus in concert. Through the able leadership of Serge Jaroff, the chorus did remarkable singing of their native songs, displaying a rich, firm tone.

Lucille Vogel-Cole and Carroll W. Cole, who have played a number of successful sonata recitals, used for their fifth concert works by Ariosti, Brahms and Enesco.

The philanthropic department of the Kansas City Musical Club recently gave a musicale at Edison Memorial Hall. The Arensky trio in D minor was played by Mr. and Mrs. Cole and Esther Pierce; the recitative and aria from Lucia di Lammermoor, was sung by Mrs. T. J. Strickler, flute obbligato by Brown Schoenheit and accompaniment by Mrs. Frederic C. Shaw; a group of

modern piano numbers was offered by Mrs. Joseph Easley; and dance interpretations were given by Edward McLean, with Arlene Wilmot at the piano.

Other programs of the Musical Club included the following soloists: Rachel Hartley Ward, Esther Pierce, Mrs. Vincent O'Flaherty, Margaret Dietrich; also members of the educational and philanthropic departments of the club, and the institutions they sponsor.

The Kansas City Ensemble, (Myron Johnson, Neil McGinness, Lawrence Long, Leon Hinkle and Philip Stevens), gave a notable morning musicale, playing Brahms' quintet in F minor, op. 34, and the Mendelssohn quartet No. 1, op. 12. As assisting artist, Mrs. Leon Hinkle sang a group of songs by Bishop, Carl Busch, Hageman and Lister, and the aria from Madam Butterfly, accompaniment for the aria being arranged for the quartet by Mr. Long.

A morning concert featured N. DeRupertis and his Kansas City Orchestral Training School orchestra. An important item on the program was Mr. DeRupertis' new symphonic poem, The Nile, which received its first hearing, through the medium of this interesting organization of young students and with the composer as conductor. The Nile was heard as a worthy example of Mr. DeRupertis' writings. Others on the program included Joseph Meyer, baritone, in Largo al Factotum; and Mrs. Pearl Roemer Kelly, pianist, in the first movement of Rachmaninoff's concerto in F sharp minor.

Members of the chorus of The Green Pastures offered a program of sacred music the Sunday afternoon between their two weeks' engagement in this city. Many spirituals and oratorio arias were used.

For Palm Sunday, George Sidney Stanton selected Rossini's Stabat Mater and with the aid of the Trinity Methodist choir and orchestra, a worthy presentation was given. Assisting soloists were Winifred Goldsborough, soprano; Carol Clendenin, contralto; Warren Edmundson, tenor; George Weaver, bass.

Sarah Frances Howerton was selected as Kansas City's representative in the discrimination contest, held during the recent Music Supervisors' National Conference in Cleveland.

The quartet of the Second Presbyterian Church gave a concert in Epperson Hall which included the song cycle, In a Persian Garden. Florence York Stahl, pianist, assisted. Members of the foursome are Mrs. George Cowden, Mrs. H. Lewis Hess, James Mack, Reid Hillyard; Mrs. Robert D. Garver is accompanist.

A musicale at Epperson Hall, arranged by Mrs. Charles M. Buch, featured Mrs. T. J. Strickler, soprano; Mrs. H. Lewis Hess, contralto, and Richard Canterbury, pianist.

Soloists assisting Clarence D. Sears, organist at St. Paul's during March were Nora LaMar Moss, contralto; Ann Mack, soprano; Edwin Letson, tenor.

The Jennie Schultz Study Club gave an oratorio program in which the following members participated: Mrs. T. L. Bowles, Mrs. Naomi Carter Gibson, Winifred Goldsborough, Evaline Hartley, Mrs. H. Lewis Hess, Mrs. John Isaacs, Mrs. W. C. Lucas, Mrs. W. J. Williford. Miss Ann Mack assisted.

Hans C. Feil, organist at Independence Boulevard Christian Church, had the assistance of Mabelle Draper, soprano, and Lee Mills and Harry Cloverdyke, who played a trumpet and trombone duet during his semi-monthly organ recitals.

The churches in Kansas City give credible interpretations to many appropriate cantatas during the Easter season. Practically all well known works were used. J. P.

NEW ORLEANS, LA.—Two women, Myra Hess and Lotte Lehmann, each holding a unique place in her artistic field, were presented during the past few weeks to the New Orleans Philharmonic Society.

Myra Hess entranced the pianistically inclined of her hearers, though it would have been quite impossible for anybody in the large audience assembled at the auditorium, to escape the strength and dominance of her interpretations. The impression was gained that she has been endowed with masterful qualities which few of her sex attain. The opening Bach three preludes and fugues were intricate simplicity and beauty. In a concert (Continued on page 33)



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Chicago Civic Orchestra Gives Dr. Noelte's Work Its First Performance

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Guarantee Fund—Other Programs of the Week

CHICAGO.—Not content with adhering strictly to familiar orchestral music, the Civic Orchestra is broadening its artistic scope by presenting new compositions. At the third concert in Orchestra Hall, March 27, this organization gave the first performance of a solo cantata by Dr. Alfred Noelte, now a resident Chicagoan. Dr. Noelte, who wrote both the words and music for his cantata, has called it Ahasuerus. Its theme is the Crucifixion, coupled with the legend of the wandering Jew, Ahasuerus. The new opus is admirable in form, instrumentation and vocal line; it is rich in orchestral coloring, solemn and effective. Dr. Noelte writes for the voice as skillfully as for the orchestra. In Sascha Corado, baritone, the music had an excellent interpreter; and the Civic Orchestra, under Eric DeLamarter's able direction, gave it intelligent performance. Interpreter, composer and conductor were enthusiastically applauded.

The Civic Orchestra, which is a training school for young symphony players, has reached a high point of excellence; and the admirable results obtained at its various concerts during the season, reflect the vigorous training it receives from its musical director, Frederick Stock, and the conductor, Mr. DeLamarter. Besides developing orchestral musicians, the Civic Orchestra fills the need of good symphony concerts at low prices and affords opportunity for young and talented soloists to perform.

There was cause for much praise in the orchestra's performance of Berlioz' La Carnival Romain overture, the Tchaikovsky elegie and valse from the Serenade for string orchestra, and the Liszt symphonic poem, No. 3, Les Preludes.

Mari Barova, contralto, with a dependable voice, effectively sang the Ah, Rendimi aria from Rossi's Mitrane and earned a goodly share of the audience's approval. Thaddeus Kozuch, pianist, in Paderewski's Polish Fantasia, played its intricacies with apparent abandon and ease. He made a decided hit.

BUSINESS MEN'S ORCHESTRA

The Chicago Business Men's Orchestra, an amateur yet proficient and praiseworthy body, gave a concert at the Drake Hotel March 27, before an audience of one thousand.

COLUMBIA SCHOOL CHORUS IN CONCERT

Kimball Hall held a large audience for the concert of the Columbia School Chorus on March 30. Though the chorus' personnel changes yearly because of departing graduates, this group of young women's voices is kept at a high standard by its efficient leader, Louise St. John Westervelt. The result is that its every program is a decided success. On this occasion, the chorus achieved some of its finest singing in a list which reflected Miss Westervelt's desire to present unhackneyed choral music. The program began with a group by Bach, Monteverdi, Padre Donostia and Karg-Elert, excellently sung. There were also lighter numbers by Brahms, Moussorgsky, Respighi, Mason, Holst, Gaul, and the Butterfly waltz from Delibes' Coppelia, arranged by Gaines. Miss Westervelt has the choristers so well trained that they sing with enthusiasm, good tonal quality and finesse.

Clifford Bair, tenor, and Robert Sheehan, pianist, were the soloists sharing in the success of the concert. Mr. Bair gave a fine account of himself in a song cycle, Eliland (von Fielitz). Mr. Sheehan was effective in a group by Gluck-Saint-Saens, Debussy and Ravel.

DE PAUL UNIVERSITY MUSICAL EVENING

A musical evening, sponsored by the De Paul Little Theatre Association and presented by the school of music of De Paul University on March 30, won the approval of a large audience. Arthur C. Becker, pianist and dean of the school; Barbara Sieben,

pianist; Leon Stein, Harold Becker, violinists; Daniel Gardner, viola; Harry Skopp, cellist; Marie Maschek, soprano; John Rinkel, baritone; John Weicher, violinist; Ray Olech, Grace Jame Price, Ronald McCrea, Betty Massman and Mildred Proulx, vocalists, furnished the program.

BEETHOVEN TRIO ENDS SERIES

The Beethoven Trio closed its series of chamber music programs at the Cordon Club on March 27 with a program of Schumann, Rameau and Debussy numbers. The items were admirably done and evoked the hearty applause of the listeners.

CHICAGO ARTISTS ASSOCIATION

The Chicago Artists Association presented a young artists' musicale at the Literary Club, March 31, in which Luella Gaede, Estella B. Felton, and Jane Willard, pianists; Mabel Johnson, Pearl Hoose, Ludlow White and Lolita Bertling, vocalists, took part.

FRIENDS OF OPERA ADD \$2,500 TO OPERA GUARANTEE

Continuing its good work, the guarantee fund committee of the Friends of Opera has added another \$2,500 in pledges to those it has already received, making the total to date \$45,300. Some \$150,000 is still to be obtained, yet at the rate the Friends of Opera are working, the entire amount should be secured before many more weeks have elapsed.

CHICAGO HONORS PADEREWSKI AS ORCHESTRA SOLOIST

Tribute was paid Paderewski when he appeared as soloist at the Chicago Orchestra concerts of March 31 and April 1, after an absence of some fourteen years. Orchestra Hall was sold out for both concerts. The audience and orchestra rose to welcome the pianist when he made his appearance on the stage, the orchestra accorded him a fanfare and the audience broke into a clamorous outburst after his performance of the concerto. Paderewski's followers are loyal. They care not that he strikes many wrong notes, nor that he treats the piano harshly at times; they find him an aristocrat of the piano whose many years of piano playing have made him a personality from whom much can be learned in the way of getting the most out of music and making it more than mere technical display. His interpretation of the Schumann A minor concerto was therefore greeted with loud and long applause, which brought several Chopin numbers as encores.

Conductor Stock and his orchestra made their portion of the program highly enjoyable by presenting Wagner's March of Home and Schubert's lengthy C major symphony in a manner which could not have been improved upon.

SOCIETY OF AMERICAN MUSICIANS PRESENTS YOUNG PIANIST

Vincent Micari, pianist, was heard April 1 at Kimball Hall in the recital given him by the Society of American Musicians as a prize award of the 1931 contest. Throughout the course of his program, he showed himself well equipped technically and musically. He has been well taught along conscientious lines, though he has not yet learned all there is to be known about the fine art of piano playing.

INTERNATIONAL CONTEMPORARY MUSIC AND PRO MUSICA COMBINE

The Chicago chapter of the International Society for Contemporary Music has absorbed that of Pro Musica, and made its president William Phillips, vice-president of the International Society for Contemporary Music.

Writers Sponsor Tales

On April 13, the Catholic Writers Guild of America will give a special matinee at the

Metropolitan Opera House, Tales of Hoffman, with the cast including Pons, Moore, Bori, Swarthout, Tokatyan, Tibbett, Ludikar, and other artists.

Sir Thomas Beecham Unable to Conclude Season Here

Sir Thomas Beecham will be unable to conduct the last week of his schedule with the New York Philharmonic Orchestra, and Hans Lange, assistant conductor of the orchestra, will substitute for the British conductor at the concerts of April 21, 22, 23 and 24. Sir Thomas sustained an injury to his foot at his first rehearsal with the Philharmonic several weeks ago. The condition was aggravated by arthritis caused by the unfamiliar climate of New York, and he has been warned by medical advisors that unless he rests before the season at Covent Garden this spring, recovery may be considerably retarded. Sir Thomas leaves New York on April 20. His last concert with the Philharmonic is on April 17 at Carnegie Hall. Before sailing he will conduct another concert, April 19, at the Metropolitan Opera House, New York, for the benefit of the Musicians' Emergency Aid.

Althouse With Handel and Haydn Society

Following his four performances in leading roles during the season of the Chicago Civic Opera Company in Boston, Paul Althouse returns to that city on April 10

Paris Strikes

(Special cable to the Musical Courier)

PARIS.—A twenty-four hour strike, beginning the evening of April 5, closed theatres, music halls, cabarets and concert halls throughout France. The strike is a gesture against allegedly excessive taxation. The Paris Opéra, Opéra Comique and the Oden Theatre are not affected by the walk-out.

I. S.

Jan Kubelik Bankrupt

VIENNA.—Pressed by debt, Jan Kubelik, Czech violinist, sought refuge in the bankruptcy court here on March 30. His liabilities were given as \$125,000 and he offered to settle with his creditors for 35 per cent. Kubelik blames his predicament on the great drop in value of his American stock investments.

Baltimore Symphony Dates from 1915

Due to a typographical error, the statement was made in the April 2 issue of the Musical Courier that the Baltimore Orchestra was founded in 1931. The correct date is 1915, plans for a municipal symphony orchestra having been accepted by the Baltimore City Council in that year.

Philadelphia Orchestra Plays Contemporary American Music Conductor Stokowski Selects Works by Griffes, Cowell, Powell, Copland, Gruenberg, and Dubensky— Recitals of Especial Interest

PHILADELPHIA, PA.—Contemporary American music was featured by the Philadelphia Orchestra on April 1 and 2, Leopold Stokowski conducting. The concert of April 2 was the orchestra's seventh radio concert this season. The first number was The Pleasure Dome of Kubla Khan by Griffes. Next was Synchrony by Cowell, of which the less said the better. It had little to recommend it, and although there was a patter of applause it was coolly received. Following this came Three Virginia Country Dances by Powell. They were designated Natchez on the Hill, The Hog-Eyed Man and The War Whoop. These were jolly bits, with obvious strains of Turkey in the Straw and kindred themes. They met with a much more cordial reception. Copland's Music for the Theatre—Prologue, Dance, Interlude, Burlesque and Epilogue—was strangely contrasting in types. In the Prologue, Interlude and Epilogue were beautiful themes, interspersed with jazzy squawks, but interesting withal. They were all given excellent reading, with fine solo work by various firsts of the orchestra.

After intermission came Moods by Gruenberg, then the cream of the concert, Fugue for Eighteen Violins in nine groups of two, by Dubensky. This is an excellent piece, with a real message, delightfully delivered. The applause left no doubt of the choice of the audience, much to the amusement of Stokowski. The third movement from Bennett's symphony, Abraham Lincoln, entitled His Humor, was given for the second time this season, the entire symphony having been played in October. Following this was suite by Piston, extremely modern and difficult of assimilation, but well done.

JOSEF WISSOW PRESENTS ARTIST-PUPIL

Josef Wissow, pianist, presented his artist-pupil, Evelyn Blaine, in recital at his studio, April 2. Miss Blaine played a colossal program, beginning with two preludes and fugues of Bach, Beethoven's Thirty-two Variations and the Schumann Carnival, Dohnányi's Rhapsodie in F sharp minor, La Danse D'Olaf by Pick-Mangiagalli, El Paso Dorado and La Fiesta de Santa Barbara by Harl McDonald, and Waldesrauschen and Concert Etude by Liszt. Miss Blaine has marked talent, amazingly clear, clean-cut

technic, great force and fine command of her mental and manual faculties. She seemed equally at home in the Bach, Beethoven and Schumann and in the more modern idioms. The Liszt numbers were given with all the authority which they demand. All who heard



Brumel photo
EVELYN BLAINE

this young pianist were greatly impressed. She is a credit to her instructor.

VAN EMDEN PUPILS AT CURTIS INSTITUTE

The eleventh students' concert at the Curtis Institute of Music brought vocal pupils of Harriet van Emden. First came Margaret Codd in numbers by Brown, Moret, Jaques-Dalcroze, Reger and Mozart; then Kathryn Dean in songs by Thomas Arne and Richard Strauss, a Purcell aria. Irene Singer offered Bizet, Mozart and Gretchaninoff excerpts; Irra Petina, two Russian songs (in Russian) by Rachmaninoff and Tchaikovsky, and French numbers by Wekerlin and Bizet. Miss Codd sang the prologue to Walter Braunfels' Die Vögel, and Miss Singer and Miss Petina joined in the flower duet from Madam Butterfly. The last two offerings were in substitution for a programmed group by Paceli Diamond, who was ill. The singers were in excellent mood and voice, and sang with surety and opulence of tone, clarity of diction and authenticity of interpretation, reflecting credit on Miss van Emden. There was plentiful applause throughout the program. Miss Diamond has been reengaged as soloist in the Mozart Mass at the Harrisburg (Pa.) Festival, April 9, and will also be heard in recital there the following day. Miss Diamond and Miss Petina are ranking members of the Philadelphia Grand Opera Company.

M. M. C.

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OPERA AT THE METROPOLITAN

SADKO

MARCH 28.—Rimsky-Korsakoff's under-
sea fantasy, Sadko, was the Monday offer-
ing at the Metropolitan. Georges Thill did
the title role; Ina Bourskaya portrayed the
young spouse; Gladys Swarthout was the
Nijata. Other contributions were by
Arthur Anderson, Alfio Tedesco, Mario
Basiola, Editha Fleischer, Max Altglass,
Alfredo Gandolfi, Louis D'Angelo, Angelo
Bada, Philine Falco, Pearl Besuner, Pavel
Ludikar and George Cehanovsky. Tullio
Serafin conducted. Thill made an effective
and vocally appealing hero; and Gladys
Swarthout and Alfredo Gandolfi scored with
colorful and polished vocalism. The prin-
cipals received unstinted applause.

ANDREA CHENIER

MARCH 30.—Entirely restaged, an excel-
lent performance of Andrea Chenier de-
lighted the Thursday evening subscribers.
Elisabeth Rethberg, Beniamino Gigli and
Giuseppe de Luca won the chief honors. It
was the first hearing of the Giordano opera
this season and had a stirring impressive
presentation.

Mme. Rethberg, in glorious voice, sang
with her characteristic freedom of tone and
dramatic intensity. Gigli, too, exhibited
masterly vocal and theatrical art, principally
after the poet's narrative in the first act,
superbly sung. Of the balance of the cast,
Ina Bourskaya, de Luca, and Pavel Ludikar
did other leading roles, the last named be-
ing especially admirable in his intense and
eloquent portrayal of Mathieu. Others par-
ticipating were Mme. Ellen Dalossy and
Messrs. Cehanovsky, Windheim, Malatesta,
Bada, Picco, and Gabor. Bellezza conducted.
Excellent dancing was done by the ballet,
notably the gavotte in the first act.

TRISTAN UND ISOLDE

MARCH 31.—A familiar cast appeared in
Wagner's immortal paean celebrating hu-
man love and passion. Lauritz Melchior re-
peated his fervid acting and stylistic, con-
vincing, and tonally pleasing singing of the
role of the romantic hero. Gertrude Kappel
was an earnest but not especially poetical
Isolde. Clarence Whitehill did his nobly
sung and movingly portrayed version of
Kurvenal. Others taking part were Julia
Claussen (a vocally and histrionically in-
elastic Brangaene) and Messrs. Tappolet
(King Marke) Gabor, Clemens, and Wolfe.
Artur Bodanzky conducted.

RIGOLETTO

APRIL 1.—This matinee performance
was for the benefit of the Willoughby House
Swarthout, Philine Falco, Minnie Egner,
Those who lent voice, under Bellezza's con-
ducting, comprised Lily Pons, Gladys
Swarthout, Philine Falco, Minnie Egner,
and Messrs. Rothier, de Luca, Gandolfi,
Ananian, Paltrinieri, and Cehanovsky.

LA TRAVIATA

APRIL 1.—In the evening there was a
brilliant Traviata with a cast heard often
previously in the work. Lucrezia Bori
warbled richly and charmingly. Frederick

Jagel contributed a good looking and warm
voiced Alfredo. The elder Germont reflect-
ed polished vocalism and emotional appeal in
the person of Lawrence Tibbett. Small roles
fell to Mmes. Egner and Falco, and
Messrs. Bada, D'Angelo, Picco, and Wolfe.
Serafin conducted.

AIDA

APRIL 2 (Matinee).—Carmela Ponselle
made one of her infrequent Metropolitan ap-
pearances as Amneris in the season's seventh
Aida. She was a statuesque and winningly
voiced Amneris; sang with complete grasp
of style and stage effect; and received a
veritable ovation from the audience. Elisa-
beth Rethberg (Aida) and Francesco Merli
(Radames) repeated former outstanding suc-
cesses in those roles. Armando Borgioli
was the Amonasro, and Arthur Anderson
impersonated the King, with Ezio Pinza do-
ing Ramfis, and Aida Doninelli and Paltrin-
ieri taking smaller roles. Tullio Serafin
conducted.

GÖTTERDÄMMERUNG

Götterdämmerung was heard again on
Saturday evening with the same cast as be-
fore, including among the principals Lauritz
Melchior, Clarence Whitehill, Michael Boh-
nen, Gustav Schützendorf, Gertrude Kap-
pel, Dorothee Manski, and Doris Doe, all
of whom displayed their well-known dra-
matic portrayals and vocal talents. Others
in the cast were Editha Fleischer, Phradie
Wells, Marie Von Essen, Max Altglass and
Arnold Gabor. Numerous curtain calls re-
sounded for the artists. Artur Bodanzky con-
ducted.

OPERA CONCERT

APRIL 3.—The Sunday night concert at
the Metropolitan brought Mmes. Corona,
Fleischer, and Bergin; and Messrs. Gigli,
Basiola, Cehanovsky and Pinza. To the
somewhat novel accompaniment of guitar and
mandolin, Gigli sang a group of Neapolitan
songs with his customary finish, charm,
and élan and gave numerous encores. Mme.
Corona scored strongly with her full rich
tones and vibrant delivery. The orchestra
under Pelletier's direction, contributed music
by Charpentier, Rossini and Offenbach.

Vecsey Turns Buddhist; Gives Up Art

BERLIN.—Franz von Vecsey, Hungarian
violinist, has embraced the Buddhist religion.
He contemplates retiring from the world to
his palace at Venice, to spend the rest of his
life meditating on the teachings of Buddha.
Vecsey says that in the course of a Far
Eastern tour he fell under the spell of Budd-
hism. It obtained such a strong hold on
him that he became a convert and decided to
give up his art and all his old ideals.
Before he retires, Vecsey will make one
more concert tour in fulfillment of previously
accepted engagements. Franz von Vecsey
was born in Budapest in 1893, and became
a pupil of Hubay and Joachim. He made
an American tour shortly after the World
War. T. H.

with his brother. He was also the founder
of the Braintree Choral Society; and as
chairman of the Boston Music Commission
during the administration of the late Mayor
Hibbard, he promoted the building of the
bandstand on Boston Common.

Hugo Kaun

Hugo Kaun, at one time director of the
Wisconsin Conservatory of Music (Mil-
waukee), died in Berlin on April 2. He was
known in Germany as a composer of choral
music and oratorios and had written five
operas, three symphonies and several com-
positions for solo instruments and string en-
semble.

Mr. Kaun was sixty-nine years old and
is survived by a brother, William A. Kaun,
proprietor of the William A. Kaun Music
Company of Milwaukee.

Frederick B. Haviland

Frederick Benjamin Haviland, publisher
of popular songs for nearly half a century,
died after a brief illness on March 30 at
his New York home.

Mr. Haviland was the original publisher
of The Sidewalks of New York, a tune
which was revived during the campaign of
Alfred E. Smith in 1928, when thousands of
copies were sold. It is said that 10,000,000
copies published by the Haviland house have
been sold in the United States.

Mr. Haviland was self-educated, and
worked for a long period as a clerk in the
Oliver Ditson music store. With Paul
Dresser and Pat Hawley he formed the
firm of Hawley, Haviland & Dresser,
making their first sensational success with
Dresser's On the Banks of the Wabash.
The Haviland catalogue is a musical his-
tory of the popular tunes of the last few
decades.

He was a member of the American Soci-
ety of Composers, Authors and Publishers.

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OBITUARY

Berta Ehnn

VIENNA.—Berta Ehnn, once famous so-
prano of the Vienna Imperial Opera, died at
her estate near Vienna at the age of eighty-
six. She was born in Budapest and made her
studies with Mathilde Marchesi, later with
Viardot Garcia. In 1868 she joined the
Vienna Opera, where she sang Elisabeth in
Tannhäuser under Wagner's baton and cre-
ated Juliet in Romeo and Juliet in the pres-
ence of Gounod. Liszt coached her for the
role of St. Elisabeth in his work of that title.
After singing leading roles at Vienna for
eighteen years, Mme. Ehnn retired from the
stage, making her home near Vienna. Fif-
teen years ago she effected one single re-
appearance here, reciting the part of Astarte
(which she had created at its Vienna pre-
mière) in Schumann's setting of Byron's
Manfred, with Ludwig Wüllner as her part-
ner. B.

Francis E. Drury

Francis E. Drury, Cleveland philanthrop-
ist and art patron, died at his home in
Augusta, Ga., on April 2 after a long illness.
He was eighty-one years old.

Mr. Drury was an ardent supporter of
the Cleveland Orchestra and aided in the
organization of the Music School Settlement.

William C. Brooks

William C. Brooks, head of the Brooks
Piano Company, died suddenly in Braintree,
Mass., on March 29. He was sixty-four
years old, and a native of Massachusetts.
When a boy he was employed by the Chick-
ering Piano Company, and for many years
was the manager of Chickering Hall. In
1896 he formed the Brooks Piano Company

MISCELLANEOUS MUSICAL EVENTS

PRESS COMMENTS

HEINRICH GEBHARD

At the fifth chamber concert by members of the New England Conservatory of Music in Boston, Heinrich Gebhard and Harrison Keller, violinist, were the performers. The program consisted of Vincent d'Indy's sonata, op. 59, Edward Burlingame's Romance, Mr. Gebhard's Poeme d'automne, and Brahms' sonata in A major. Of this event the Boston Evening Transcript carried: "Messrs. Hill and Gebhard have indeed wrought well in the two short pieces which by report they wrote last summer for Mr. Keller. Mr. Gebhard spends much time in exploring the darksome, luscious qualities of the lower ranges of the violin. Both were heard in revealing performance. Both were warmly applauded. Mr. Hill as well as Mr. Gebhard was present to respond to the applause. With Brahms' lovely sonata in A major the two ensemble players were as fortunate as with their d'Indy. Brahms thus heard is indeed a pleasurable event. Only one event in an evening unmarred by any untoward incident or lapse."

ETHEL HUTCHINSON

At the ninth concert of the People's Symphony Orchestra (Boston) Thompson Stone, conductor; Ethel Hutchinson, pianist and artist pupil of Heinrich Gebhard, performed the piano concerto No. 1, E flat, by Liszt. Commenting on this event the Boston Herald stated: "Of Liszt's brilliant and mellifluous E flat concerto Miss Hutchinson gave a fluent, competent reading . . . it sparkled very pleasantly and gracefully, and sustained a neat and dancing rhythm. Miss Hutchinson was applauded very cordially and persistently." The Boston Evening Transcript made note to this effect: "Miss Hutchinson played Liszt's concerto with admirable élan and received from the orchestra a responsive accompaniment . . . she disclosed an exceptional talent. Her sense of rhythm was inspiring."

EDWARD JOHNSON

Edward Johnson, in his recent characterization of the hero of Debussy's Pelléas and Mélisande at the Metropolitan, was extolled by Oscar Thompson in The New York Post: "Mr. Johnson's Pelléas was again eloquent and pictorial. His treatment of the tower scene, in which Pelléas is enraptured with the luxuriance and beauty of Mélisande's hair, conveys a fervor and conviction we have not experienced at the hands of any other Pelléas, either singer or actor in the spoken play. Here and elsewhere, Mr. Johnson had the wisdom to treat his music lyrically; it is more and more realized that 'Pelléas' is a work in which real singing plays no small part." W. J. Henderson in the New York Sun: "Mr. Johnson's Pelléas is always admirable." The Times: "The lonely moonlight mood of the scene by the seaciffs was also authentically caught by Mr. Johnson, as were other moments of this magical score."

STELLA HADDEN-ALEXANDER

Piano works of MacDowell including the Celtic and Tragic sonatas, and Sea Pieces, were played by Stella Hadden-Alexander at a recital, March 29, in Rutland, Vt. The Rutland Herald carried the following comment: "She interpreted the MacDowell compositions with the sympathy made pos-

sible through personal association with the composer."

GUY MAIER

Press reports of Guy Maier's Musical Journeys promise the popularity of the former Maier-Pattison combination. The Milwaukee Journal stated recently: "A completely delightful recital. There could be no better way to hear music." The Pittsburgh Post-Gazette: "Something new . . . one does not know which to admire most, the Maier pianism or the Maier monologue. His remarks were felicitous, amusing, instructive and colorful. The Mozart sonata was a rev-

instrumentalists at their best." The Record: "The second series of symphonic fragments from Daphnis et Chloé by Ravel were given a Dionysiac vitality by Dr. Rodzinski and the orchestra." The Evening Herald: "It was a night of triumph for Rodzinski, and his version of the Wagner Parsifal overture was something to forever remember. At the close of the Ravel number, Rodzinski was brought back until he refused to make another appearance."

Ilse Rodzinski, pianist, was featured in the piano part of Constant Lambert's The Rio Grande at the same concert. The Evening Herald carried: "The piano part was brilliantly effective in the musical hands of Ilse Rodzinski, who received a special ovation for her fine performance." The Times: "The Rio Grande, inspired by Brazilian locale, provided notable opportunities for Ilse



VIEW FROM THE WINDOW IN THE VIENNA HOUSE WHERE HAYDN LIVED AND DIED.

This is one of the many colored lantern slides in Guy Maier's lectures, Musical Journeys.

elation." The New York Sun: "The versatile Mr. Maier told the story of Debussy's ballet, La Boite à Joux, in a delightful manner as he played the piano with the visual accompaniment of colored slide illustrations. A large audience enjoyed it hugely." The St. Louis Post-Dispatch: "Mr. Maier held the audience in the hollow of his hand." The Toledo Blade: "Of noteworthy pianists there is no dearth today. But artists who are both eminently fine pianists and engrossing, authoritative lecturers are not very numerous. . . . Lecturer, though, is hardly the word to apply to this notable musician. He is that infinitely more engaging and valuable aid to musical understanding—a conversationalist par excellence." The Raleigh (N. C.) Times: "Guy Maier . . . spun a web of magic and charm by his music, his stories and his pictures."

ARTUR RODZINSKI

The Los Angeles Examiner commented as follows on a recent program of the Los Angeles Philharmonic, Artur Rodzinski, conductor: "Orchestral numbers displayed the

Rodzinski as pianist. And she played brilliantly the elaborate and taxing keyboard part of this rich and colorful composition."

STUDENT ORCHESTRAS OF WILMINGTON, DEL.

The Student Orchestras of Wilmington, Del., Edna Turner Bradfield, conductor, appeared in concert on March 22 at the Hotel DuPont Biltmore, Wilmington. The Wilmington Star's review read: "Miss Bradfield's students play with assurance, authority and a fine technic which cannot be contradicted. Otherwise, such numbers as Schubert's The Swan of Tuonela, and the two movements from Haydn's Fourth Symphony, could not have aroused the enthusiasm nor made the lasting impression which they did . . . Miss Bradfield and the sponsors of Orchestra House are to be congratulated and thanked for such a splendid concert and the pupils are to be congratulated also upon having a director and teacher who can inculcate in them the love of the beautiful and then teach them to express it worthily."

STUDIO NOTES

MARY EMERSON

Tessa Bloom, who won the Tobias Matthay piano scholarship for this year in a contest held in Boston, was introduced by her teacher, Mary Emerson, to a large number of invited guests (among them some Matthay representatives), in a recital at the Emerson studio. Miss Bloom presented the Beethoven B flat major sonata, op. 22 and Bach's prelude and fugue in G major, which she played in the competition, and other compositions. She disclosed uncommon talent; and has a well developed technique, a sympathetic touch, poise and the ability to work up brilliant climaxes. Ethel Mackey assisted in the reception.

G. F. B.

BETH LACKEY

Beth Lackey, who was preparatory teacher to Ricci, boy violinist, for five years and known also as assistant to Persinger, is planning two pupils' recitals in New York this month.

MAE MACKIE

Mae Mackie, contralto and teacher with studios in New York and Philadelphia, includes among her pupils Jeanne Blackburn, soprano, heard in a daily program over WIP-WFAN; Duane Valient, soprano, in the Zeigfeld Follies; Amelia Johnson, contralto, guest soloist with the Victor Herbert Memorial Orchestra on March 17 and 20 in Philadelphia; Deborah Ledger, contralto, of the Civic Light Opera Company, now appearing with RKO; Edmund Irvine, baritone, and Edith Miller, soprano, both of the Philadelphia Grand Opera Company; Ida Brown, mezzo-soprano, soloist at the Twelfth Church of Christ Scientist, who will be heard in concert in Johnston, Pa., this month. Vera Sweeney and Edith Miller, sopranos, were guest soloists on the Daily News program over WIP-WFAN, February 6 and 13. Mona Reid is touring the RKO circuit. Florence Samuels, soprano, was heard in recital at the Southern Club, New York University, February 13; at the English Speaking Union, New York, March 6; as guest soloist over WIP-WFAN, March 26; and with the Victor Herbert Memorial Orchestra, March 27. Miss Samuels had previously completed a twelve weeks' engagement at the Boyd and Mastbaum Theatres, Philadelphia.

CARL M. ROEDER

Margaret Cristadoro, artist-pupil of Carl M. Roeder, gave a piano recital in March at the Barrington School, Great Barrington, Mass., playing works by Bach, Beethoven and modern composers.

Eleven Roeder pupils collaborated in his studio recital, March 25. They were Neura Grunes, Joan Newstead, Mary Timpano, Mary Siegal, Haru Murai, Margaret Cristadoro, Doris Ferichs, Harriette Merber, Katherine Braun, Ruth Schaub and Florence Bisbee.

IVAN STESCHENKO

Ivan Steschenko, bass of the Philadelphia Grand Opera Company, appeared in recital at Fleisher Auditorium, Philadelphia, assisted by five of his pupils. The first half of the program was given by Miss Zwang, Mr. Stein, Mrs. Zavidoff and Miss Margolis, vocalists, and V. Hrenoff, pianist and accompanist. For the second part, Mr.

OSCAR COLCAIRE



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—Telegram, December 10, 1930.

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Steschenko sang numbers by Tchaikowsky, Retchkinoff, Rossini and Rachmaninoff.

FLORENCE TURNER-MALEY

Collectively, the pupils of Florence Turner-Maley were heard in the initial presentation of her Indian Legend, Ut-sa-gantha at Steinway Hall, February 13. Individually, a number of them have been active. Eva Smith, alto, sang for the Brooklyn Women's Club on February 22. Michael Romano, tenor, is heard regularly over WCGN. Marguerite Rossignol, soprano, and Mr. Romano gave a recital at the Brooklyn (N. Y.) Y. M. C. A., the program being the one they had broadcast over WOR. John Patrick, bass, gave a concert at the Auburn, N. Y., Masonic Auditorium in February. He broadcasts every Tuesday and Friday with the New Yorkers Male Quartet, and was heard with this foursome on March 8 at the Studio Club. Edwin Gard, tenor, was tenor soloist in Gounod's Gallia on Palm Sunday at Bronx Methodist Church; and on March 17 was heard in Irish songs at St. Ann's Women's Club, New York. He sings over station WRNY every Saturday. Ann Stapleton, soprano, and the tenors, Thomas Phase, Mr. Romano and David Roller, sang at the regular monthly musicale of the students. Mr. Roller will be heard again this month in recital. Katherine Coleman, soprano, has been engaged as soloist of the Community Church, East Williston, N. Y.

CLUB ITEMS

PHILADELPHIA MATINEE MUSICAL CLUB

Archer Gibson, Frank Taft and F. W. Riesberg, of New York, were honor guests of the Philadelphia Matinee Musical Club, March 29. A harp ensemble of twelve players, vocal ensemble, with stringed orchestra accompaniment; and solo singers made up Part I of the program which followed the luncheon at the Bellevue-Stratford Hotel. Efreim Zimbalist, violinist, played six modern pieces after the Handel sonata in E, with Theodore Saidenberg at the piano.

SOLOISTS MUSICALE

Manuscript and printed songs by Pearl Adams were featured on the March 29 program of the Soloists Club, Mary W. Cutajar, founder-president, at the University Club, New York. Lucie Harang, soprano, made a fine impression singing Adams' Up Hill, and End of Day; and Arthur Van Haelst, baritone, was vigorously applauded after Free and Lancashire Road Song. For these songs the composer was at the piano, and their melodiousness and musicianly merit won recognition. Charlotte Zelansky, pianist, played piano works. Commander Marvin Gould, C. J. Simonis and Pedro J. LaBarthe were honor guests, and there was a good attendance. F. W. R.

WASHINGTON HEIGHTS COMMUNITY CLUB

Mrs. Edmund W. Kingsland, president of the Washington Heights Community Club, greeted many guests at McKinley Temple, New York, March 28, when Mme. von Klenner gave a talk on Music in the Community. Lucille Brodsky, soprano, and Vivian Hoffman, contralto (her pupils) sang a duet with good ensemble, and later each gave solos which were applauded. Miss Brainard was

PLAYS FOR MUSIC CLUBS



JOSEF WISSOW

was heard in a piano recital under the auspices of the Woman's Club of Reading, Pa., March 12; at the College Club of Philadelphia, March 14; and at the Clio Club, Roselle, N. J., March 15.

heard in a talk on the New York Opera Comique and its aims. F. W. R.

DIXIE CLUB

Mme. Joan O'Vark was chairman of the recent Dixie Club luncheon in New York. Alice Johansson Bunde, young pupil of Mme. O'Vark, offered vocal numbers and won the enthusiastic approval of the audience. She displayed a rich soprano voice, and her enunciation was excellent. Accompaniments were played by Corinne Wolerstein. C. E.

VERDI CLUB

The members afternoon of the Verdi Club on March 31, Hotel Walton, New York, brought the following participants: Jeannette Comoroda, soprano; Holmes Washburn, baritone; Mrs. Clarence Lee Hilleary, reader; Mrs. John McClure Chase, pianist.

I See That

Henrietta Speke-Seeley had charge of a special Easter choir in a church in the Bronx, New York. She is rehearsing her Saint Cecilia Chorus, which will give its annual concert next month.

Mrs. Miller-Sutton, soprano, sister of the late Reed Miller, tenor, is active as a member of the Union Theological Seminary choir. She has also sung in the summer choir at Saint James' P. E. Church, New York.

Songs and choral works by Pearl Adams appear on current programs of Marie Sundenius Zandt, Chicago soprano; Rita Sebastian, contralto; Llewellyn Roberts, baritone; Harlan Randall (Washington, D. C.), vocalist; and the Brooklyn (N. Y.) Morning Choral.

Edith Rockefeller McCormick's Love Song Cycle, set to music by Eleanor Everest Freer, was sung by Marie Morrissey, March 13, at the Art Institute, Chicago. A string quartet and piano combined in the accompaniments, and George Dasch conducted the Little Symphony Orchestra.

George Liebbling's Mass of Life, composed for four solo voices, chorus, orchestra and organ, will have its second performance on April 27 at Long Beach, Cal. This will be a festival concert sponsored by the Chamber of Commerce, in honor of the New Auditorium at Long Beach.

Harry C. Banks, Jr., organist of Girard College, Philadelphia, was recently heard in the second of a series of recitals at the college. His program included compositions of von Suppé, Guilmant, Handel and two of his own. The assisting artist was Katherine Lemmo, soprano.

Maria Safonoff will give a Scriabin recital-lecture at Roerich Hall, New York, the evening of April 20. Earlier in the season the pianist was heard in recital at Carnegie Hall.

Minna Krowsky, violinist has recently made a tour of Italy. She gave concerts in Florence, Rome, Spezia and Milan.

Lina Pagliughi recently sailed from Italy for Australia, where she will fulfill a long engagement with the Williamson Imperial Grand Opera Company and an extended concert tour of Australia and New Zealand.

Grace Fisher has been on a concert tour with Titta Ruffo in Switzerland and Spain.

Giuseppe Bentonelli sang Faust in Padova, Italy.

Recent Engagements of Josephine Forsyth

Josephine Forsyth, soprano and composer, was featured at the Easter sunrise service, Mt. Helix, San Diego, Cal., singing The Resurrection and her own setting of The Lord's Prayer. Other recent engagements for Miss Forsyth include a recital at the St. Francis Hotel, San Francisco, with Charles Myers, assisting artist; a concert at the Hotel Huntington, Pasadena; and a return engagement in San Francisco, April 8, for the Western Woman's Club. She substituted for Sigrid Onegin at a concert on March 19 in Phoenix, Ariz., given under the auspices of the Musicians Club, with Will Garroway as assisting artist.

Helen Reynolds Sails

Helen Reynolds, soprano, sailed for South Africa, on April 1, to be gone for several months. During her stay there she will be heard in concerts in Capetown, in Sydney and Melbourne, Australia, and Auckland, New Zealand.

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Yeatman Griffith Announces Twenty-first Consecutive Summer Vocal Master Classes

To Be Held in New York City from June 20 to August 8

Yeatman Griffith, vocal pedagogue and teacher of eminent singers and teachers, will hold his twenty-first consecutive season of summer vocal master classes for artists, teachers and students at his studios in New York City from June 20 to August 8.

The course includes individual lessons. The classes will be conducted along the line of private lessons, with explanations and demonstrations of the fundamental facts relative to the production of the voice; teaching from the building-up of the beginner's voice to correcting the faults of the singer; repertoire, including opera, oratorio and song literature; and the essentials of coaching and style.

It is known that Mr. Griffith is a pioneer conductor of summer master classes, having held them with success in London, Paris, The Hague, Florence and Sorrento. In this

Jose Rodriguez, in the Los Angeles Record, lays Yeatman Griffith's success in teaching to "his rare perception and the fundamental simplicity of his nature which enables him to see clearly the exact point of contact between musical cause and effect. This has allowed him to look deeply into the mystery of the human voice, its birth, its quality, its method of movement. Griffith has evolved a system by which the seemingly profound secrets of correct breathing are made almost visible. One hour's vocal clinic is worth days of explanation."

When Mr. Griffith conducted the voice clinic at the first Music Clinic conducted in America, held by the Minnesota Music Teachers Association at their convention in Minneapolis in 1923—Leopold Auer conducting the violin and Josef Lhevinne the piano—James Davies in the Minneapolis Morning Tribune wrote:

"The first of the musical clinics was held by Yeatman Griffith of New York, who gave a brilliant exposition of his methods of vocal instruction before 600 teachers and singing students. What is more he proved his points with a distinctness that the veriest tyro could understand. Without the experience that lies at the foundation of Mr. Griffith's conclusions, however, the ability to gauge to the tiniest degree differences of tone, the knowledge he displays of student psychology and the infallible accuracy with which he detects at once a student's weakness, it would be presumption for the average individual to try to imitate him.

"If the remaining two of these clinics prove as valuable in suggestion, and in the concrete application of principles, all of those who attend will benefit to the extent of thousands of dollars, speaking from the material side merely. But that is not the only consideration to be taken into account; the reactions on the 600 teachers and singing students who attended yesterday are bound to be felt all through the state."

Considering facts of this authenticity, it is not surprising that each summer the Yeatman Griffith master classes, as well as the private schedule during the winter, are filled to overflowing. For the master classes in New York City from June 20 to August 8, Mr. Griffith will have Mrs. Yeatman Griffith as his associate teacher, and Euphemia Blunt, assistant.

Enrollments may be made before or after June 20, as the summer work in the Griffith studios is to be continuous. The fall season will start September 12. J. V.

Nicholas Longworth Foundation

"The Nicholas Longworth Music Foundation of the Library of Congress" has been



YEATMAN GRIFFITH

country, besides New York City, courses have been given in the following cities: Minneapolis (Minn.), Los Angeles and San Francisco (Cal.), Portland (Ore.), and Beaumont (Tex.). Many prominent artists and teachers in all parts of the world owe their training to Mr. Griffith, who has also launched young American singers on debuts, straight from the studio.

Prior to establishing himself as a "recognized vocal authority," Mr. Griffith made his debut in Cincinnati (where he was born), as soloist with the Apollo Club and the Cincinnati Orchestra, under Frank Van der Stucken. Upon going abroad, he and his wife, Lanora Caldwell Griffith, established reputations in their joint song recitals, and as teachers, in London and the Provinces. It was in London that Florence Macbeth, after four years' study with Mr. Griffith, made her debut. The war brought the Griffiths back to New York with a number of their foreign artists and students.

While Mr. Griffith was conducting a summer master class in Los Angeles, the question, "What is a Teacher?" was asked in one of the local papers. The following letter was received in reply: "A teacher is one who removes all obstacles between the student and the subject. This is as possible with the building up of the voice as in any other subject. In his teaching, Yeatman Griffith clearly points out that causation, not effect, should be the fundamental basis of teaching. The confusion associated with the developing of the voice, when the subject is approached from the standpoint of what is termed 'tone placing,' has caused and is causing endless investigations, discussions, disagreements and failures. If one thoroughly understands causation, he is then in possession of the facts relative to the production of tone and can build the voice from vocal infancy to its highest stage of perfection. Furthermore, this principle will correct every vocal fault when applied."

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formed by his friends in tribute to the late Speaker, who was an accomplished violinist. The foundation's first concert will take place today (April 9) at the Elizabeth Sprague Coolidge Auditorium of the Library of Congress in Washington, D. C. The program will be played by the Cincinnati Quartet.

New York Concerts

(Continued from page 24)

soprano, and Allan Jones, tenor, gained applause and recalls for their ardent singing of the duet from the fourth act of Gounod's *Romeo and Juliette*. Appropriately, the concert ended with the rousing theme of Gabriel, fortissimo, in the Hadley Lucifer.

Josef Hofmann, Walter Damrosch, and the National Broadcasting Company Orchestra combined at Carnegie Hall on the Sabbath evening, in a concert for the benefit of the Musicians' Emergency Aid. About \$5,000 was netted for the admirable philanthropy. The orchestra performed Roman Carnival, Berlioz; and Istar Variations, d'Indy. Josef Hofmann played two concertos, Chopin, E minor, and Rubinstein, D minor. Unwritten law in the New York musico-journalistic ranks has it that charity concerts are not to be criticized. However, anything that might be written about this concert could only be sincere praise, for the orchestra was excellent. Dr. Damrosch led *con amore*, and Josef Hofmann's towering musical and pianistic qualities shone at their peak in the pair of old concertos which he vitalized into fresh life with his penetrative art and his tremendous technic. Acclamation went to all the participants.

Lillian Evanti, soprano, matinee, Town Hall. Previously heard here several years ago, on the present occasion she offered Italian and German classics, Rachmaninoff's Vocalise; arias from Rimsky-Korsakoff's *Sadko* and *Coq d'Or*; songs in English by Clara Edwards and Giannini and an arrangement of a Negro spiritual by Burleigh. Miss Evanti has an agreeable voice and the audience liked her. Erich Riede, of the Metropolitan, was the accompanist.

The Town Hall appearance of the New York String Quartet opened with Smetana's seldom-played *Aus Mein Leben* quartet, E minor, and also presented Sibelius' *Voces Intimae*, op. 56 (played here for the first time) and Haydn's op. 76, No. 5. Messrs. Cadek, Siskovsky, Schwab and Prinz effected really remarkable ensemble achievement, the three works being projected with affection, pronounced clarity of line, impeccable timing, and an encompassing tone of unusual richness and penetrating cast. The audience was large, attentive and greatly appreciative.

Leon Kairoff's (dramatic baritone diseur) recital at the Alvin Theatre brought sincere character portrayals wherein he favorably interpreted Arabian, Italian, Negro, Hebraic and Yiddish and Russian peasant songs. Effectively costumed in garments of his own designing and endowed with histrionic ability and a pleasant voice effortlessly projected,

Longene, accompanists. Mr. Ault was heard to advantage in *And God Said* and *Rolling in Foaming Billows* from the Creation. Miss Branscombe guided the chorus and instrumental players with precision in a spirited performance. M. S.

Edgar Schofield presented his artist-pupil, Adele Breaux, mezzo-soprano, in recital at his New York studio, March 30. Miss Breaux' program opened with *Se il Ciel* (Piccini), *O Sleep, Why Dost Thou Leave Me* (Handel) and *Mein Gläubiges Herze* (Bach), a Lieder group by Brahms, and continued with songs by Duparc, Debussy, Hageman, Vaughan-Williams, Aubert and others. Paul Toubman gave able assistance at the piano. The singer disclosed a voice of fresh, youthful quality, well placed and controlled. Sensitive and appealing were her interpretations. She is evidently a linguist of ability. Edward Johnson was guest of honor at this musicale. M. L. S.

The Roerich Society, in collaboration with the British Roerich Association, presented Sydney Thompson in an original play and mediaeval ballads and Arvida Valdane in old and modern English songs at Roerich Hall, New York, March 30. Miss Valdane's modern items consisted of songs by Cyril Scott, Roger Quilter, Martin Shaw and Frank Bridge. Old English songs were *So Sweete Is Shee* (James I era), *I've Been Roaming* (Horn), *Dido's Lament* (Purcell), *Love Has Eyes* (Bishop) and *Pastoral*, arranged by Wilson. She has a voice of fine lyric quality and her interpretations are spontaneous and appealing.

Miss Thompson presented *The Letter of Introduction*, a play with three characters, *The Woman, Her Husband, and The Baron*. The lone interpreter of these three roles showed herself possessed of keen dramatic sense, and the parts were sharply differentiated. Miss Thompson also offered, under the heading of *Mediaeval Tales*, *The Lay of the Shadow* by Jean Renart (1217) and three ballads. There was an audience which filled the hall and demanded encores from Miss Valdane and Miss Thompson. M. L. S.

Kairoff pleased a large audience. Evelyn Bloch accompanied at the piano and Youry Bilstein, cellist, soloed during Kairoff's costume changes.

Other Concerts of the Week

Louis Sugarman, piano recital, Tuesday evening, March 29, Hubbell Auditorium.

Marie and Sergei Radamsky and the Radamsky Vocal Quartet, Saturday evening, April 2, New School for Social Research.

Frederic Dixon, piano recital, Sunday afternoon, April 3, Hotel Astor.

Virginia Whittingham, piano recital, Sunday afternoon, April 3, The Barbizon.

League of Composers Concert

(Continued from page 5)

first time in New York. Toch plays the piano glibly.

The unusually large audience found Nicolai Berezowsky, Randall Thompson and Donald Tweedy of familiar mien. The first named led the newly formed League of Composers' Quartet—which besides Berezowsky, first violin, included Mischa Muscant, second violin, Mitza Stillman, viola, and David Freed, cello—through his own string quartet (1931). This work is based on familiar patterns; in spots it is of rhythmic effectiveness, a scherzo vivace being reminiscent of an early Hindemith work, and thematically the adagio sostenuto attains a certain emotional interest—especially where the smaller instruments play in unison—but, on the whole, the parts are not distributed with equal balance, as exemplified in particular, by the perfunctory work allotted the cello. The performance was neat despite the assumed inexperience of the newly grouped players.

Mr. Tweedy's sonata, of romantic conception and without modernistic tendencies, is overlong, tedious and full of debilities. It was apathetically played—with the cello frequently out of tune—and apathetically received.

Last but not least came the settings of five pieces (gleaned from the Americana section of several issues of the *American Mercury*) by Randall Thompson. They were sung with indescribable sobriety by the A Capella Singers directed by Mr. Thompson. The infectious humor of the tonal mockery merged with the "Christian sentiment of the Rev. Dr. Mark Matthews, veteran instrument of the Lord in Seattle, as reported by the *Post-Intelligencer*: 'May every tongue be paralyzed and every hand palsied that utters a word or raises a finger from this pulpit in advocacy of modernism!'" quotations from the inquiry column of the *New York Evening Graphic*; leaflet issued by the N. W. C. T. U., *Apples are God's Bottles*; a lugubrious and atrabilious description by a death-house reporter of an execution in Arkansas; and the unspeakable saccharinity of a poetry book advertisement. All five gems, so engagingly and maliciously put to choral "interpretation" by the talented Mr. Thompson, defy any sort of literary elucidation. They must be heard to be appreciated. Humor in music is rare enough. Americana for mixed chorus is in the line of Erik Satie; how it will be appreciated when it reaches the less sophisticated purlieus of a large hall, may be conjectured.

The afternoon's appreciators roared their delight, not more for the texts themselves, lest it be misunderstood, than for the purely musical expertness with which the composer has set the banal scribbles.

Madrigal Society Scholarship

Ramon Gonzalez is winner of the free piano scholarship offered by the New York Madrigal Society; he is from Porto Rico, and was accompanist for Carola Goya. With Jack Fineston, also a pianist, he will give a New York recital. Both are under Dolores Hayward, head of the piano department.

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REVIEWED BY LEONARD LIEBLING

The Musical Pilgrim, edited by Sir Arthur Somervell.

Very useful little paper covered volumes these, evidently intended for student and professional use, as the thematic examples and terminology would confuse any but the most musical laymen.

The Musical Pilgrim series as so far published treats some of the best known works of Bach (choral piano, and orchestral), Beethoven (piano sonatas and quartets), Berlioz, Brahms (orchestral), Debussy, Ravel, Elgar (instrumental), Handel's Messiah, Mendelssohn's Elijah, Mozart (quartets and last three symphonies), Schubert (symphonies, octet, and quartet in D minor), Schumann (piano and concerted chamber works), Strauss (tone poems and Rosenkavalier), Tchaikowsky (orchestral), Wagner (Meistersinger and the Ring). There are also two introductory essays on Haydn and K. Vaughan-Williams.

The writers of the analyses are C. Sanford Terry, J. A. Fuller-Maitland; A. Forbes Milne, E. Markham Lee, F. H. Shera, Thomas Armstrong, A. E. F. Dickinson, A. Brent Smith, Eric Blom, and others.

There are forewords and prefaces, and even bits of history and personality touches, but none of the authors in The Musical Pilgrim attempt to be critical, "the object of the series being to enable students to form their own opinions," and "to make clear the composer's aims." The hearer "can decide for himself whether those aims are realized or not in the actual music."

The technical analyses and comments are terse and clearly put, the processes of composition lucidly explained, and the musical examples brief and well selected. The series is unquestionably useful, and the small size of the booklets (about 6½ by 4 inches) enables the concertgoer to carry them in a pocket or handbag. (Oxford University Press; agents in U. S. A., Carl Fischer, Inc.)

Second Concerto, for piano, by Alexandre Tansman.

The complete score, in small edition, and rather trying on myopic eyes.

Tansman dedicates his opus to Charlie Chaplin.

The work was reviewed critically in the Musical Courier after the European première, and needs no extended comment at this time, except to say that it is bright, cleverly made, and invested with more tunefulness than one expects from the average modernistic composer. Tansman, however, is not one of the mere noise makers and rhythmic hammerers in those ranks, even though this concerto is largely percussive. However, the stark metres are broken up with interludes of lyric suggestion and running figurations of passage work. Tansman has fancy, wit, and high constructive skill. The opus is one of the few modern works in the repertoire of modern piano concertos which warrants frequent hearing and seems of equal interest to the player and the listener. (Editions Max Eschig, Paris; Associated Music Publishers, Inc., New York.)

Miscellaneous

Reviewed by Alfred Human

Belshazzar's Feast, for mixed choir, baritone solo and orchestra, by William Walton.

An impressive setting of Isaiah is provided by William Walton to the Scriptural text selected and arranged by Osbert Sitwell. The opening chorus is simple yet forceful, leading us to a tender and moving treatment of By the Waters of Babylon and the baritone's air, If I Forget Thee, against a lightened choral background. Throughout, the vocal lines and the instrumental settings are deftly treated, creating a moving, dra-

matic, musical portrayal. To add to its value there is an excellent German translation by Beryl de Zoete and Baroness Imma Doernberg. (Oxford University Press).

Gipsy Songs, for voices and piano, by Johannes Brahms; **Four Part Chorals**, J. S. Bach; and other Oxford Press material.

Brahms' Zigeunerlieder op. 103, is made available in this edition by W. Gillies Whitaker, for various groupings of voice, with piano. Orchestral accompaniments have been provided by Eric Fogg. (Oxford University Press).

Some of the deathless four-part chorals of Bach are uniform in the same format,

under the editorship of Charles Sanford Terry. In this invaluable collection we find the Martin Luther version of the Lord's Prayer; Nun Lob, Mein Seel, Den Heeren; Christus Ist Erstanden; and other chorals appropriate for the Lenten and Easter season.

The admirable series from the Oxford Press has been augmented by The Lord Shall Reign, from Handel's Israel in Egypt, arranged for double chorus by Arthur Shepherd, with the accompaniment adapted from the Mendelssohn version; also The Euterpe Round Book, containing fifty rounds, catches, canons of the sixteenth and seventeenth centuries, with a preface by Charles Kennedy Scott, who also supplies the foreword for the Eight Songs from Rosseter's Book of Ayres. This latter collection can be strongly recommended for the verdant freshness of the exquisite lyrics and solo songs. More than 300 years old and still bubbling from the same crystal spring. (Oxford University Press).

Fifteen String Quartets.

Fifteen melodic pieces, well adapted for use in elementary ensemble work, are here assembled in the part-books which comprise this collection. The composers represented range from Cadman to Engelmann, with a good group of material which will hold the interest of the average student who seeks to enter the fascinating domain of quartet-playing. (Theodore Presser).

Music Notes from Coast to Coast

(Continued from page 27)

cluding group of Chopin some of Miss Hess' most inspiring work was done.

Lotte Lehmann proved herself a charming exponent and interpreter of German Lieder. Accompanied at the piano by Erno Balogh, she offered four groups, one each of Schubert, Schumann, Richard Strauss, and French songs, reaching peaks of loveliness in all.

The Junior Philharmonic Society found keen delight in the colorful afternoon of folksongs and dances from picturesque lands presented by Ellenor Cook, assisted by Maryann Shelly at the piano.

A recent announcement that the New Orleans Philharmonic Society has become affiliated with the Columbia Artists Corporation, a branch of the Columbia Broadcasting System, was greeted with enthusiasm from the entire society in anticipation of the artists who will visit this city. Tentative arrangements have been made for Lawrence Tibbett, Vladimir Horowitz, Jascha Heifetz, and the Minneapolis Orchestra, to appear here during the coming season.

Music was acclaimed a medium for building up international good will by W. H. Stephenson, before a group of musicians at an informal reception in the home of Violet Hart. Mr. Stephenson is a mine operator, traveler and executive vice-president of the Austro-American International Conservatory.

Local attention was attracted in the recent string quartet presented during the third season of chamber music sponsored by the New Orleans Conservatory Orchestra

Association. Ernest Schuyten, composer and performer, headed the personnel as first violin; Ella de los Reyes, played second violin; Phillip Schaffner, viola; Marcel Guerman, cello. The beauty of this ensemble's first recital, ranging through Mozart, Beethoven, Grieg and Glazounoff, marks with interest its further scheduled performances. O. L.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, April 9

Perole String Quartet, Barbizon-Plaza (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Philharmonic Orchestra, Carnegie Hall (E)
Dessoff Choirs, Town Hall (E)
Marie Edelle, song, Steinway Hall (E)

Sunday, April 10

Philharmonic Orchestra, Carnegie Hall (A)
Olive Norman, song, Roerich Hall (A)
League of Composers, French Institute (A)
Lolita Savini and Raymond Sachse, Chalfit Hall (A)
Harold Bauer, piano, Town Hall (E)
Mura Dehn, dance, Guild Theatre (E)
Helen Windsor, piano, The Barbizon (A)

Monday, April 11

Chicago A-Cappella Choir, Carnegie Hall (E)
Beethoven Association, Town Hall (E)

Tuesday, April 12

Edgar Shelton, piano, Town Hall (A)
Benefit Orchestral Concert, Metropolitan Opera House (E)
Mischa Elman, violin, Town Hall (E)

Wednesday, April 13

Artists' Recital, Juilliard Hall (A)
New York Banks Glee Club, Carnegie Hall (E)
Music School Settlements Association, Town Hall (E)
Isabel French, song, Barbizon-Plaza (E)
Virginia Morgan, harp, Steinway Hall (E)
Margaret Speaks, song, The Barbizon (E)

Thursday, April 14

Philharmonic Orchestra, Carnegie Hall (E)
Eva Gauthier, song, Town Hall (E)

Friday, April 15

Philharmonic Orchestra, Carnegie Hall (A)
New York Orchestra, Carnegie Hall (E)
Frederick Bristol, piano, Barbizon-Plaza (E)

Saturday, April 16

Philharmonic Orchestra, Carnegie Hall (E)
Santina Miele, piano, Steinway Hall (E)
Mischa Levitzki, piano, Washington Irving High School (E)

Sunday, April 17

Philharmonic Orchestra, Carnegie Hall (A)
Egon Petri, piano, Town Hall (A)
Rev. J. J. H. Hartnett, song recital, Town Hall (E)

Monday, April 18

Esther Goodwin, piano, Steinway Hall (A)
Alexander Kellner, piano, Steinway Hall (E)
Cara Verson, piano, Steinway Hall (E)
Anna Meitshik, song, Roerich Hall (E)

Tuesday, April 19

Benefit Orchestral Concert Metropolitan Opera House (E)
Advertising Club Singers, Town Hall (E)

Wednesday, April 20

Paul Kochanski, violin, Juilliard Hall (A)
Philadelphia Orchestra, Metropolitan Opera House (E)
Edward Ransome, song, Town Hall (E)
Maria Safonoff, Scriabin recital-lecture, Roerich Hall (E)

Thursday, April 21

Philharmonic-Orchestra, Carnegie Hall (E)
Haslem Philharmonic Society, Waldorf-Astoria (M)

Friday, April 22

Philharmonic Orchestra, Carnegie Hall (A)
University Glee Club, Carnegie Hall (E)
James Melton, song, Town Hall (E)

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ANTON HOFMANN RECEIVES A LOVING CUP FROM ERNEST SCHELLING as a reward for raising the largest sum among the children's teams for the New York Musicians' Emergency Aid. The presentation was made at the final concert of Mr. Schelling's children's series, at which Nina Koshetz (right) was soloist. (Acme photo)



THREE AMERICAN SINGERS AT THE ROYAL OPÉRA, LIEGE. Right to left: Francois Gaillard, director, Royal Opéra; Francois Trezzi, American tenor, who sang Rodolfo; Lucille Meusel, American soprano, who was Mimi; Daniel Harris, American baritone, who appeared as Marcel; Gabriel Lapierre, teacher of the three singers.



SIGMUND SPAETH in Colonial costume, as he led the orchestra for the Beaux Arts Pageant of the Washington Bicentennial at the Waldorf-Astoria, New York. Dr. Spaeth is educational director for Community Concerts Service. (Foley Photo.)



COLLETTE D'ARVILLE sang at a gala soirée at the Hotel Roosevelt (New York) in behalf of the Federation of French Veterans of the Great War. M. Paul Claudel, French Ambassador, was one of the distinguished guests.



LOUISE HOMER and Sydney Homer have announced the engagement of one of the famous Homer twins, Anne Marie. Miss Homer will be the bride of Robert Warner, of New York, in early June at Lake George, N. Y. (G. Maillard Kessler Photo)



DR. LEONARD B. JOB, now president of Ithaca College, Ithaca, N. Y.



SUSAN SPAIN-DUNK, of Woolwich, England, is said to be the first woman to conduct a regimental symphony orchestra. She is shown here conducting her first rehearsal. (Wide World Photo.)



GREGOR PIATIGORSKY, VLADIMIR HOROWITZ AND NATHAN MILSTEIN appeared together March 30 at Carnegie Hall, in a program of chamber music for the benefit of the New York Musicians' Emergency Aid. (Cosmo-Sileo photo)

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Weekly Review OF THE World's Music



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